

new jersey Architecture



Oct/Nov/Dec 1982

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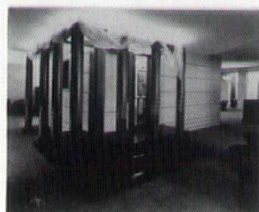
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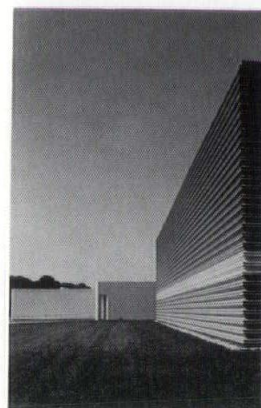
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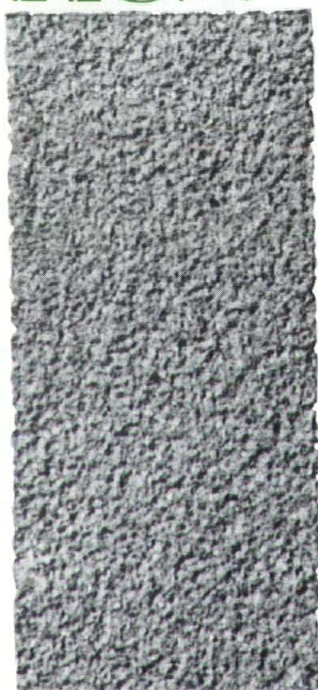
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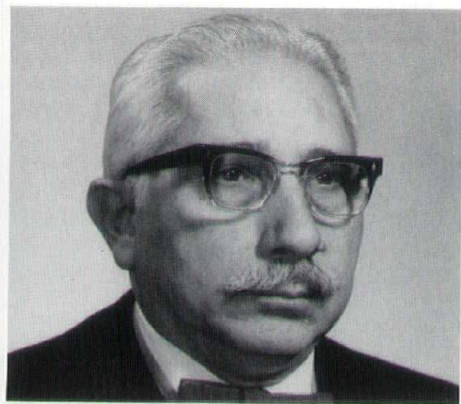
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checklist



Adolph R. Scrimenti, FAIA

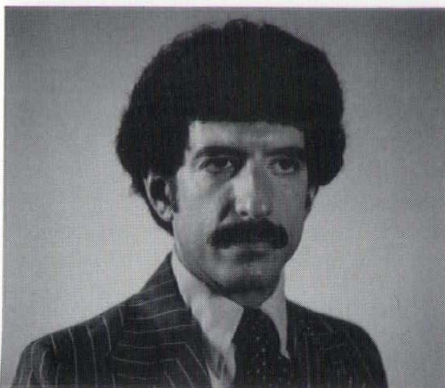


Governor Kean presenting proclamation for Architects' Week to Herman H. Bouman, AIA, President, NJSA; Helen Schneider, Ex. Dir., NJSA and Alfred Wensley, AIA, NJ Dept. of Building and Construction.

Governor Kean proclaimed October 17-23 as ARCHITECTS' WEEK IN NEW JERSEY, citing the profession for discovering "new ways to shape our built environment while meeting the needs and challenges of a changing society."

Adolph R. Scrimenti, FAIA, has been appointed to the Jury of Fellows, American Institute of Architects, for 1983 as an Attending Alternate.

Paul Gallis is Director of Correctional Facilities Design at The Grad Partnership in Newark and is currently responsible for more than \$130 million prison, courthouse and jail construction and rehabilitation in the Middle Atlantic Area.



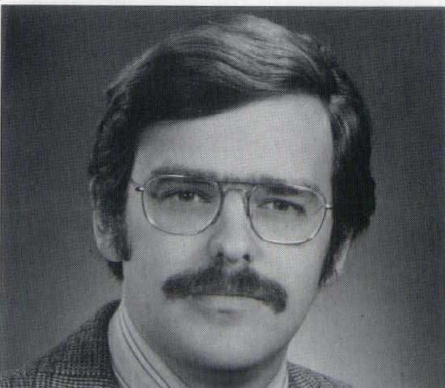
Paul Gallis



S. James Goldstein, AIA

S. James Goldstein, AIA, will be presented with a Public Service Award from the Town of West Orange for his personal contributions to both the Community and the Police Department.

Michael Graves, FAIA, recently completed an access ramp for the handicapped at the Newark Museum. The Post-Modernist Design is one of many projects already completed for the museum complex.



Dennis A. Mylan, AIA



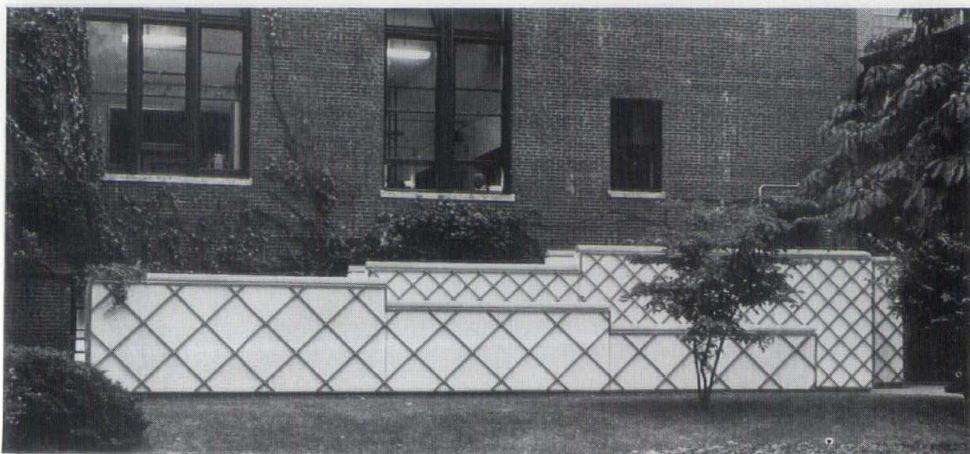
Kellen Chapin, AIA

Dennis A. Mylan, AIA, of Montclair has received the prestigious Vegliante Award of Architects League of Northern New Jersey for his "strong sense of responsibility and enthusiasm as a director" of the League.

J. Robert Hillier, FAIA, President of The Hillier Group of Princeton, announced the acquisition of CPM/Interiors, Inc., a New York Interior Design firm. CPM will be combined with the present Hillier Group Interior Design Studio in a new company, The Hillier Group Interiors, Inc.

Kellen Chapin, AIA, has just been named an Associate of the firm, Nadaskay-Kopelson, with offices in Morristown. Mr. Chapin, who received his B. Arch. from Pratt Institute joined Nadaskay-Kopelson in March, 1981, after several years as Project Manager for a large New York architectural firm.

Warren Stadden, AIA, P.E., of Roselle was elected to the Union County Board of Appeals for a term of four years.



The Newark Museum, ramp for the handicapped.



The Gaunt Family: Ned, Laraine, Susanna and Geoff.



The Bouman Family: Jim and Chris Brady, Herman and Edna.

Governor Thomas H. Kean declared October 17-23 as Architect's Week in New Jersey, in conjunction with the New Jersey Society of Architects 82nd annual convention October 21-23 at the Playboy Hotel in Atlantic City. "The members of the New Jersey Society of Architects have contributed immeasurably to the advancement of the architectural profession, the construction industry and the esthetics of everyday living," the Governor stated in his proclamation, "...they have encouraged the development of allied arts, and through expression of artistic concepts have brought inspiration, beauty, comfort and safety into the lives of our citizens."

The Society's three-day convention featured workshops, a series of architectural and commercial exhibits, design recognition and meritorious service awards, an architect/artist exhibit, a spouses' luncheon and fashion show, and an architectural secretaries workshop.

Educational Exhibits

Fifty-nine exhibitors, stationed at sixty-eight booths, displayed and made information available about a great number of products and services cogent to Architectural practice. Those areas included construction products, furniture and equipment, energy systems, presentation techniques, services and equipment, and communications. Armstrong World Industries, Lightoller and Formica Corp. received citations for Design Excellence of their exhibit booth. Cited for Informational content were Stillwell-Hansen, Summagraphics Corp., and Construction Specialties.

Architectural Exhibits

Twenty-nine completed projects and thirty-nine preliminary projects were exhibited and judged by an outstanding jury. All projects cited for Excellence in Architecture, Honorable Mention and Commendations, as well as those selected for exhibit in the Rotunda in the State House, are shown elsewhere in this issue.

Workshops

About CADD-Straight Talk not Gobbledegook

The "Decision Process" leading to the purchase of a CADD system goes far beyond just the selection of a systems manufacturer. Is the market moving to CADD as an essential production function? Will CADD provide a competitive edge? Is there a need to increase accuracy, consistency and the integration of information? Graham Copeland, Director of Automated Design Systems at Haines, Lundberg and Waehler, a New York City architectural, engineering, and interior design firm described how HLW dealt with these questions and the process which led to their selection, purchase and successful

implementation of CADD. The breadth issues and concerns ranged from getting a total commitment from the managing partners, to dealing with the human resources problems created by CADD. Mr. Copeland believes that most design firms will have in-house CADD systems within the next decade.

CADD is Ready, But Are You?

Don Thompson, Founder and President of Don Thompson Associates, management consultants to the design profession, spoke about the changes that are expected to take place in the design profession in the next decade. Mr. Thompson acknowledged that CADD would certainly bring about significant change in the work place, but warned that changing values, problems with human resources, the computer age information explosion, profession obsolescence, and other factors could bring about even greater change to the design profession. To cope with the decade of change ahead of us, architects must cast aside "Management by Crisis." Mr. Thompson believes that survival in the decades ahead will require management that is innovative, flexible and compromising.

New Life — A New Dimension for Old Cities

Lawrence O. Houston, Jr., Senior Development Director of the American City Corporation believes that the demographics of the 50's through the 70's can no longer apply to the 80's. A peaking flight to the suburbs, decreasing school population, an increasing middle class



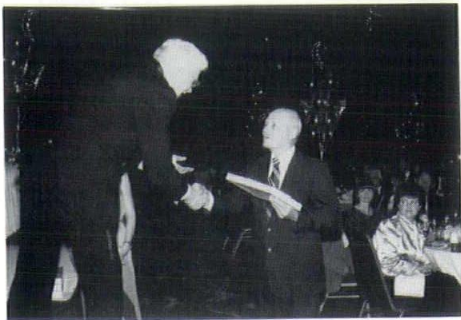
Allan and Claudia Johnson.

Special Recognition

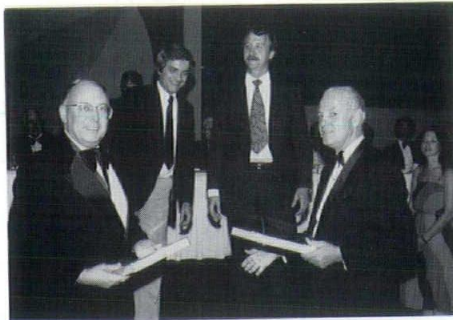
Romeo Aybar, AIA, was one of seventeen architects nationwide who received an AIA 125th Anniversary Presidential Citation. The purpose of the award is to honor those "who have inspired and influenced the profession of Architecture or exhibited substantial involvement in AIA programs and activities at the local, state or national level." The Citation was awarded to Mr. Aybar during the President's Banquet by Robert M. Lawrence, FAIA, President of The American Institute of Architects.



Rose and Romeo Aybar and Robert M. Lawrence.



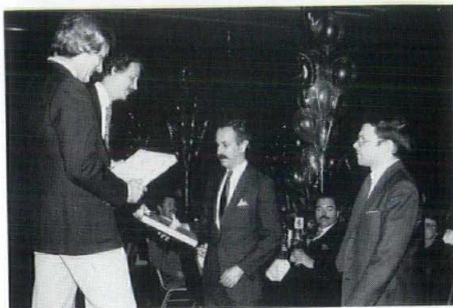
Carleton Riker



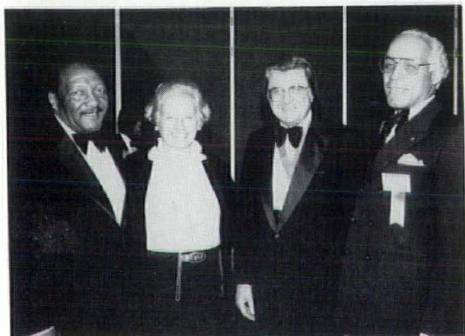
Harry B. Mahler, FAIA; Eli Attia, AIA; James Rhodes, AIA and Alvin Hopkins, VP, Jos. L. Muscarelle, Inc.



The "Architect" of the Future



Michael A. Kihn, AIA and Edward Ford of GBQC.



William M. Brown, Jr., AIA; Eleanore K. Pettersen, AIA; Robert M. Lawrence, FAIA and Van B. Bruner, Jr., FAIA



Eric Rosenblum and Joseph C. Rizzo, AIA of the Hillier Group.



Olaf Stechow and daughter Karin, Carol and Stan Magierowski, Hella and Heinz Erdenberger.

base in the cities are all part of the changing demographics. Mr. Houston sees new opportunities in older cities in such endeavors as a waterfront redevelopment and rehabilitation of old buildings. The older cities are still plagued by a myriad of problems — crime, high taxes, deteriorating infrastructure, run-down retail centers, etc., but they also have desirable assets — access, suburban rejection, variety of housing choices, active and lively lifestyle, etc. Mr. Houston believes that the resources of the older towns, and cities, present a challenge, to the design profession, which has never been as great as it is today.

Annual Meeting

The following architects were elected to office at the annual meeting: Edmund H. Gaunt, Jr., AIA, President; Tylman R. Moon, AIA, President-Elect; Eleanore K. Pettersen, AIA, Vice-President; William M. Brown, Jr., AIA, Vice-President; Edward N. Rothe, AIA, Treasurer; and Robert L. Hessberger, AIA, Secretary.

President's Banquet

Master of Ceremonies, J. Robert Gilchrist, AIA, conducted the President's Banquet activities, developed around the theme, "New Dimensions," and honoring retiring President, Herman H. Bouman, AIA.

The attendees were privileged to hear an address by the National President, Robert M. Lawrence, FAIA, of Oklahoma whose encouraging words challenged all architects to look into the future and continue to move forward as a professional society.

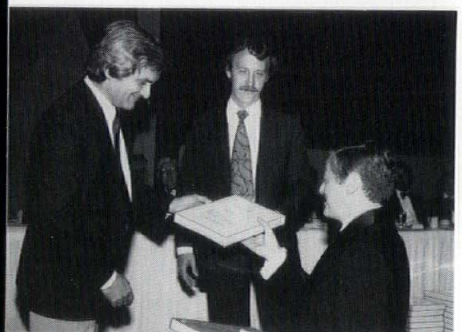
Individuals from within and outside the profession were awarded citations for significant contributions to the field of architecture. Architects honored included: Michael E. Graves, FAIA, "special recognition for his unique talent and accomplishments in the field of Architecture, Design, Fine Arts and Education which have brought distinction to New Jersey's Architectural Community and which have enriched the Society's professional programs;" Olaf Stechow, AIA, Stanley A. Magierowski, and Heinz U. Erdenberger, AIA, "for their significant contributions made to our Society where their many hours of untiring work on the Convention Committee have helped insure the success of each of our Annual Conventions;" and Carleton B. Riker, Jr. "for his significant contributions to the financial health of our Society through his singular determination and dedication to the continued success of the New Jersey Architects Handbook as a major revenue source to support our professional activities." Non-architects honored included: Otto Baitz, for his "artistic achievement and distinguished service provided to New Jersey's Architectural Community through highly skilled and im-



Benedict Torcivia, of Fore Ponds Center Associates; D. Warren Buonanno, AIA, Thomas A. Fantacone, AIA.



Martin Winar, Dir. of Mercer County Library System; Stanley J. Aronson, AIA, Partner, Harrison Fraker, Architects.



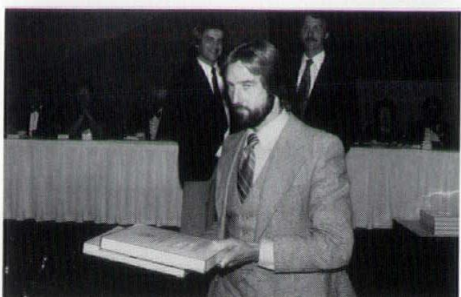
Eli Attia, AIA, James Rhodes, AIA and J. Robert Hillier, FAIA.

maginative Architectural Photography;" James C. Rose, "in recognition of his distinguished design collaboration with the architectural profession and for his significant contribution to environmental design through his work as Author, Educator and practicing Landscape Architect;" Richard B. Sellers in special recognition of his leadership and vision as Chairman of New Brunswick Development Corporation which has provided a nationally acclaimed model for private and public sector cooperative efforts to achieve revitalization of older urban centers;" and Todd & Chapin, Inc., in recognition of significant contributions to the State of the Art and distinguished service provided to New Jersey's Architectural Community through their imaginative and beautifully crafted Architectural models."

The evening's climax was the introduction of the Architect of the Future, Fubar the robot, who amazed and mystified all present adding a delightful and entertaining element to the evening.



Allan Kopelson, AIA and Grear Gero.



Gym Wilson, AIA.



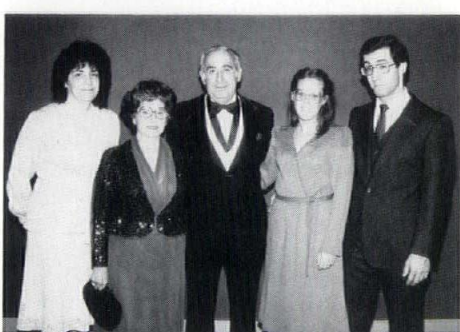
Alfred Wensley, AIA; Maria Twirbott, Davis, Brody & Assoc. and Leo H. Mahony, AIA.



Alfred Wensley, AIA; Gary Hilton, Asst. Commissioner, Dept. of Corrections, Jeffrey G. Parsons, AIA and Frederic Rosen, AIA.



Eli Attia, AIA; Philip Caton, John Clarke, AIA.



Newly-elected Fellow of the AIA, Harold D. Glucksman, FAIA, and his family: daughter Phyllis Grosman, wife Bea, Freddy and Joel Glucksman.

GRAVESIAN ANTHROPOMORPHISM

On Friday evening, Michael Graves, FAIA, made a presentation to a convention audience which filled the room. Although the talk has originally been intended to be a "rap session" between Mr. Graves and a group of students, it was clear that at least as many practitioners as students were present to hear the prominent architect explain his notion of architecture.

Mr. Graves, who considers himself a modernist, began by describing one of the problems of modern architecture as the inversion of language; our buildings too often "remember the thing that made it, the machine" rather than the human. This is a dangerous trend in today's architecture, Graves went on, because it alienates us from our environment. Mr. Graves referred to work of Wright, Latrobe, Luytens, Schinkel, and Hoffman as potential sources for an appropriately anthropomorphic architecture. In a series of slides of his work he then explained his attempts to achieve it.

Philip S. Kennedy-Grant, AIA



president's profile



Edmund H. Gaunt, Jr., AIA
President, New Jersey Society of Architects

Architect Ned Gaunt is a great believer in communication — communication between the practitioner and his client and communication between the design profession and the general public. As he states it: "Multiple input on a problem usually makes for a more refined solution."

One of Gaunt's most satisfying work experiences stems from the long hours of dialogue he exchanged with a minister prior to preparing final design plans for the new Lincroft Bible Church, a nondenominational congregation unlike any other.

"The minister knew what he wanted, but he had greatly difficulty in verbalizing what it should look like," Gaunt recalls. "It took a great deal of intensive discussion before I was able to distinguish the proper design direction for the project."

I'm still not sure I can accurately describe all the nuances of the design solution, but I'm happy with the finished product, and I think the minister and his congregation are also pleased."

True to form, the Fair Haven resident will make education and the flow of communication the priority objectives of his upcoming one-year term as president of the New Jersey Society of Architects. Gaunt was elected as the organization's 59th chief executive at its recent convention in Atlantic City.

"Public misconceptions about our profession have been a persistent problem," he states. "People neither understand what the architect does, nor the various supplemental services he can provide."

"Any exposure the public has to our profession and its services is a form of education and therefore vitally important. We will do whatever we can to expand that public knowledge."

Among other programs, Gaunt hopes to broaden the Society's design awards competition in the coming year as a means of placing outstanding projects, buildings and architects before the public on a continuing basis.

"Instead of one general competition held annually, we hope to stage several, featuring the best project types in various categories," he says.

Among the legislative priorities Gaunt has set for the Society in 1983 are the continued pursuit of meaningful frivolous lawsuit legislation for the profession; continued efforts to streamline building approval procedures on the municipal, county and state levels (Gaunt calls them the key bottleneck to construction and economic revitalization in the state), and passage of Senate Bill 1435 which would revise the architectural selection process for state projects.

"S-1435 would provide that an architectural firm's qualifications and project proposal be the main criteria in the state's selection process," Gaunt notes. "Right now the state selects

three bidders and asks them to submit sealed price quotes, usually selecting that firm which submits the lowest bid.

"This practice often forces the professional into a position where he must either take a loss or cut-back on services. It reduces both the quality and the refinement of the finished product. And, ironically, it probably costs the state more in the long run because of the retouch work and improvements required later on."

If S-1435 is enacted, the state would select three firms, based solely on their proposals, and then negotiate costs in order of preference. If an agreement cannot be reached with the first choice, the state would then negotiate with the second choice and so on.

"As an alternative we'd like to see a predetermined fee set before a project is even put out for bids, so that the architectural firm will have some idea of what it is bidding on and can decide beforehand whether it will be able to meet the price," Gaunt added.

Gaunt did his undergraduate study at Princeton University and later received his architectural degree from Stanford University. After a two-year stint in the Navy aboard a destroyer, he served his internship with a most ecumenical firm: Kobayashi Bostrom Kaplan and Brazinskas.

Gaunt left that firm in 1969 to join forces with Gary Kaplan who had left earlier to form his own office. Ned was licensed in 1970 and he and Kaplan became full partners in 1971.

Bob DeSantis, who joined Kaplan and Gaunt in 1971, was made a partner in 1978, filling out the letterhead to Kaplan Gaunt DeSantis.

While not specializing in a specific project-type, Kaplan Gaunt DeSantis is developing a reputation for its renovation and adaptive reuse expertise.

"We do a lot of commercial work," Gaunt relates, "and since the Monmouth/Ocean counties area is already pretty well built-up, much of that work naturally involves renovation or conversion."

Kaplan Gaunt DeSantis has also joined the vanguard of architectural professionals involved in construction management wherein the architect, in addition to his design functions, also serves as a client's agent on a project, overseeing day-to-day operations, progress and budget controls.

"Flexibility is an important feature of our practice of architecture," Gaunt says. "We consider construction management as an additional option that we can offer potential clients."

The firm uses a wholly-owned affiliate, Design Discipline, Inc. to carry out its construction management activities. They utilize both their renovation and construction management expertise in converting a 75-year-old home in Red Bank into their new headquarters at 241 Maple Avenue. The firm is currently undertaking similar dual activities at a condominium development in the Highlands.

Gaunt is also deeply involved in renovation of the Peninsula House — a Sea Bright beach club — into a year-round leisure/recreation facility designed along the lines of the Grand Hotel, except with modern conveniences. It will maintain three restaurants, banquet facilities, a health club, beach access and many other amenities.

The NJSA's new president says he sees a light at the end of the tunnel of our current economic doldrums. "We've witnessed more positive attitude among developers in the last 12 to 18 months," he asserts.

"The key to real economic revival is in developers regaining confidence that they will be able to make a profit on their investments. Falling interest rates will also help, because investors will be more inclined to pull their money out of interest-bearing accounts and place more of it into real estate and construction."

Gaunt is a former chairman of the Red Bank Community YMC and a member of the executive committee of the Monmouth Ocean Development Council. He and his wife Laraine have been married 16 years and have two children, Geoff and Susanna.

introduction



Jurors: Eli Attia, AIA; James Rhodes, AIA and Ezra Ehrenkrantz, FAIA.

Jury Comments

The jury, to select a project for an "Excellence in Architecture" Award, cited the following as requirements:

- The image of the building must be excellent.
- Its appearance must be appropriate to the building type and function. There must be a clear relationship between how the building works and how it looks, and that relationship has to be clear at a range of scales.
- People must work well within the building, both at move-in and with time. Buildings with the capacity of change were favorably viewed.

An Honorable Mention was awarded in those cases in which some of the elements met the attributes of being excellent, while others didn't quite measure up to standard. In other cases it was an aesthetic aspect. If a project received a commendation it did not mean that it was "bad" in one respect or another, rather that the quality of being top of the line did not carry through in every aspect of the design.

In some cases Commendations were given where, had more information been given, some of the schemes may have either become excellent or even removed from contention.

In addition to the thirteen excellent projects selected for awards, the jury was very impressed with the overall high quality of the submitted projects. There were a great number of schemes in which it was obvious that the resources required to create a special kind of place were limited, but among them were projects which met the design problem and expressed the solution in a very confident and successful way. The projects selected for recognition were those that were felt to have had particular elements that made them stand out for special design recognition. Overall, the level of performance within the profession, as represented by these projects by New Jersey architects, was good.

The jury felt as though the buildings of simpler functions tended to have a higher level of performance than the buildings of greater complexity and diversity. As a result, the awards tended to fall to the buildings with simpler and clearer functions.

The 1982 New Jersey Society of Architects Architectural Exhibit and Awards Program

There were 68 entries in this year's awards program. The range of the projects was wide, and their uniformly high quality made the exhibit an impressive one.

As in the past, projects were entered in either of two categories, completed or proposed work. From the entries, twelve were chosen for recognition, seven of them completed projects. Of the proposed projects, one was selected by the jury to receive a Commendation with Special Merit, along with four others which received a Commendation.

The jury for this year's program was composed of Ezra Ehrenkrantz, FAIA, Eli Attia, AIA, and James Rhodes, AIA, all from New York City.

In addition to the projects described above, twelve projects were selected for exhibit in the Rotunda of The State House in Trenton sponsored by The New Jersey State Museum. These museum projects are followed by other projects which are worthy of recognition for having won a variety of architectural awards during the course of the year.

In total, then, 37 architectural projects are described on the following pages. Their excellence and variety emphasize the quality and scope of work being done by New Jersey architects and make an impressive display indeed.

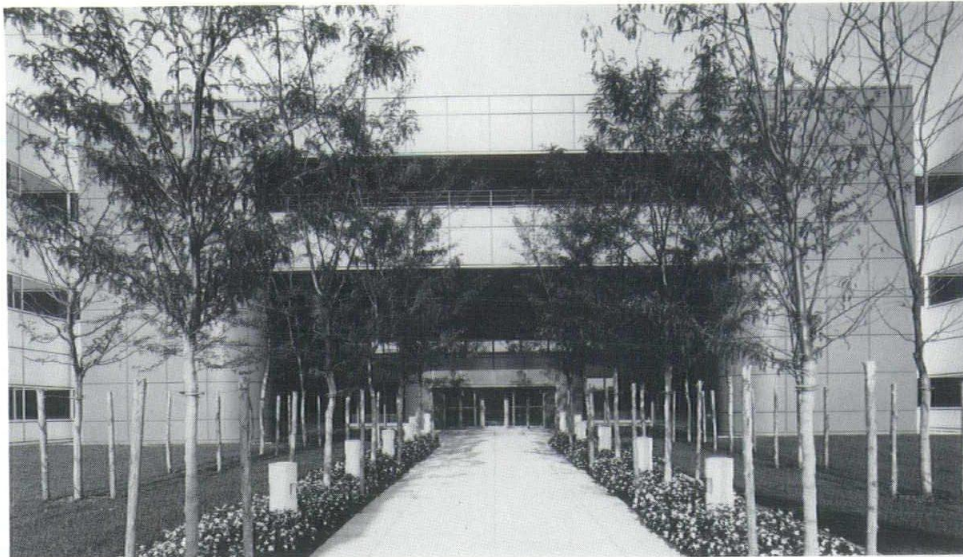
Office & Research Facility Bell Laboratories

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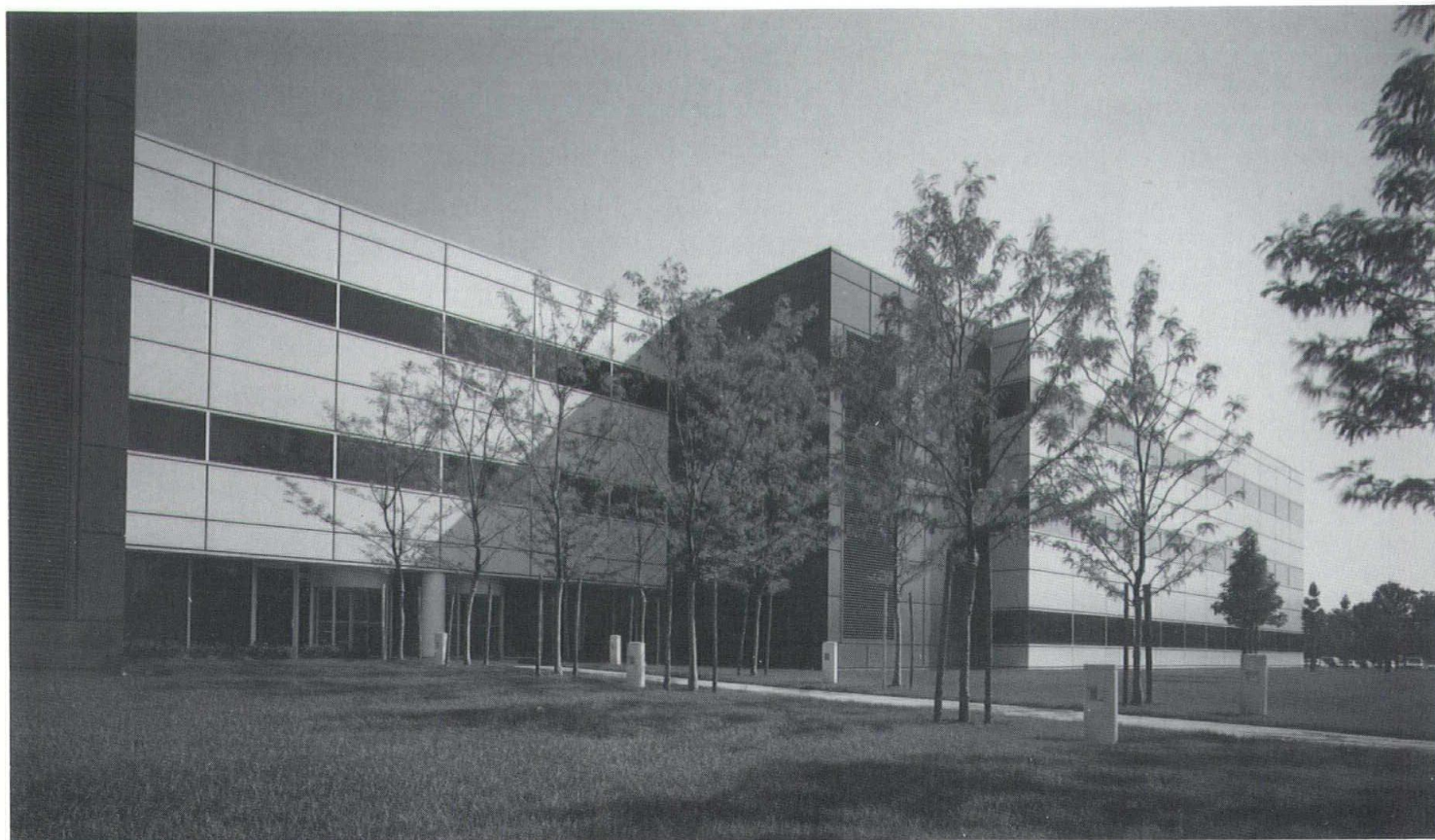


In response to adjacent residential neighborhoods, the 350,000 S.F. Office/Research Facility for Bell Laboratories is set back significantly from the road; a formal entry drive crosses a series of retention ponds and expansive lawns on its approach to the sculptural vestibule. The main core containing the elevator lobby and support facilities "floats" between the two atriums at the center of the building. The main

employee entrance, located off the second atrium, continues the main axis through the building and out into the 1,200 car parking area.

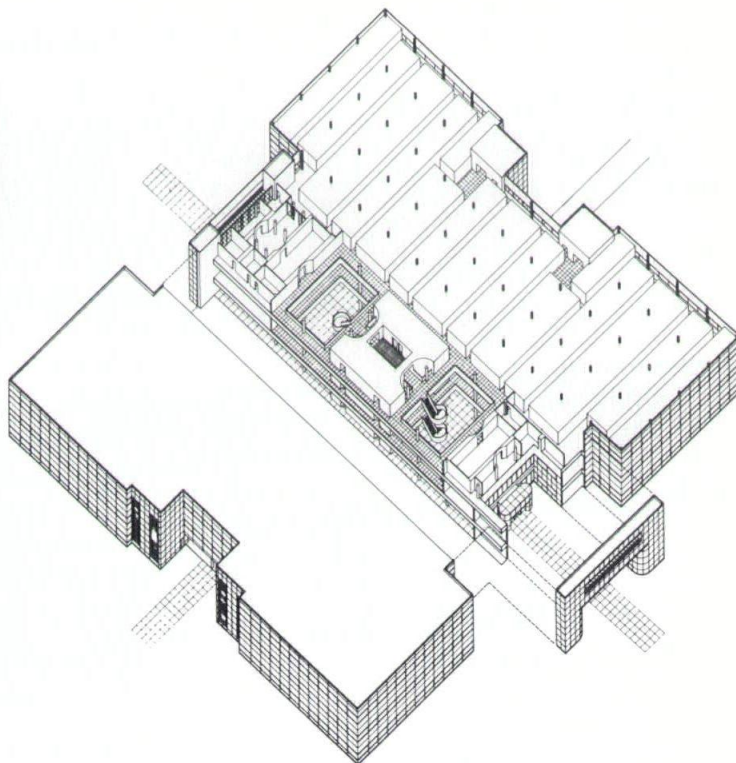
The plan provides flexible open space, based on a planning module and organized into quadrants surrounding the central core and flanking atriums. Full service dining facilities, health and education facilities and an extensive library.

The building exterior is comprised of aluminum panels in three colors, each utilized to differentiate plan functions and generate interest. The aluminum sandwich panel and the gray insulating glass combine to offer high energy efficiency for the building's skin. In this way, the engineered aesthetics of the project's exterior reflect the technical nature of the research and development operations contained therein.





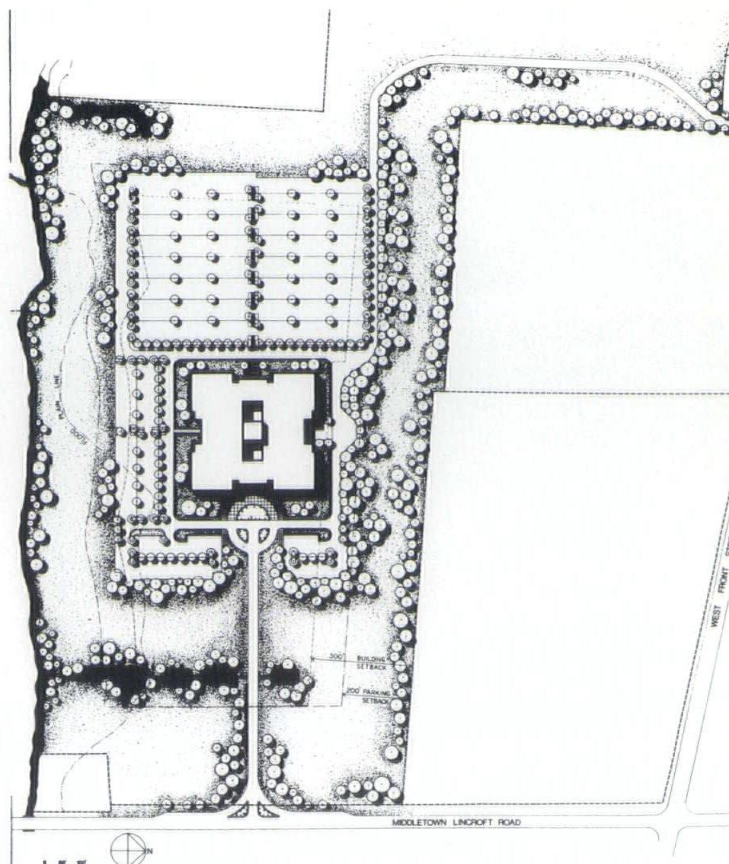
jury Comment:
The straightforward symmetry and clear organization of the plan are quite clear. The formal visitor's entry is monumental, and consistent with the organization of site elements. This is a very strong project."



Axonometric



Site Plan



Brendan Byrne Arena NJ Sports & Exposition Authority

East Rutherford, NJ

Architect:

The Grad Partnership
Newark, NJ

Jury Comment:

"A very clear expression of structural function done in a very simple way. An excellent seating arrangement that lends itself to a variety of functions. The simplicity of the interior circulation and the quality of light that enters the interior circulation space is very good."

The New Jersey Sports and Exposition Authority wanted a total entertainment facility. A large column-free space for a diverse variety of events was required. It needed a high ceiling, unobstructed views from all seats and efficient circulation.

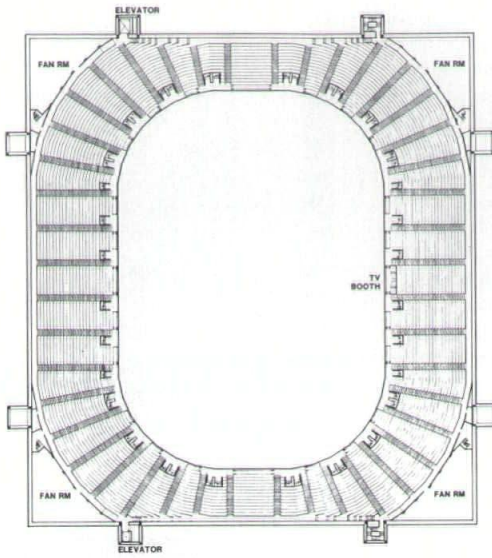
Visitors enter the building from four corners onto a ground level concourse. The tiered seats lie both above and below the concourse; no seat is more than 200 feet

from an entrance. The arched box trusses, supported at the corners, lift the roof 130 feet above the Arena floor in one clear span. The Arena was designed for versatility. It can function for rock concerts, hockey or basketball games, indoor soccer, boxing matches and has exhibit and convention spaces.

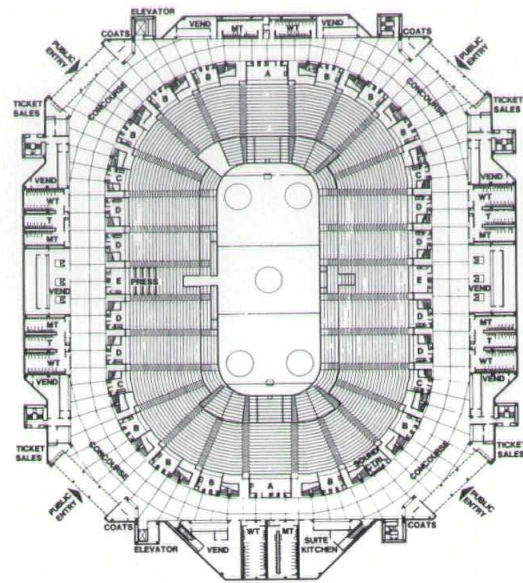
Site surcharged with 3.4 million cubic yards of sand; sheet-pile cofferdam to con-

trol ground water level; 2,400 piles. Frame of steel beams and trusses; folded plate roof; exterior of insulated steel sandwich panels; precast concrete seating; special ice making capacity for rink; centrally controlled lighting to meet television broadcast needs; heating and cooling adjusts to varying load demands.

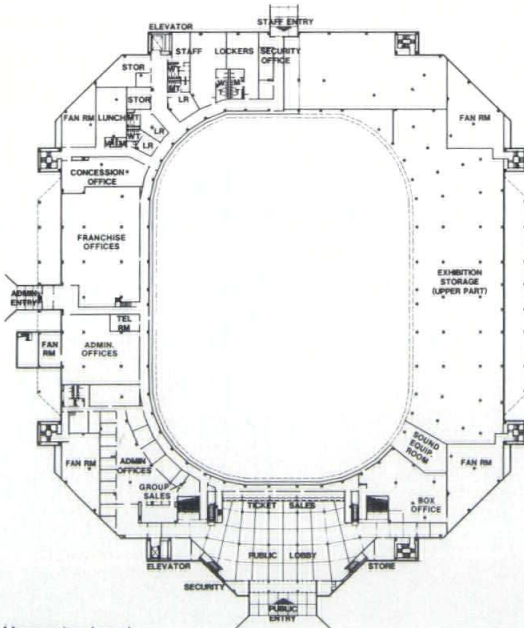




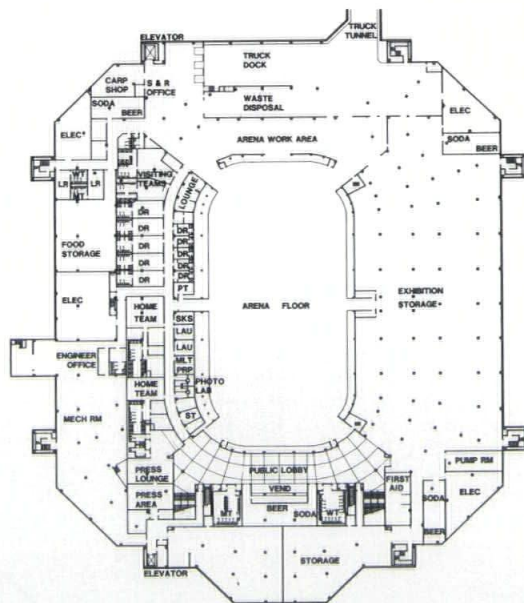
Upper Tier



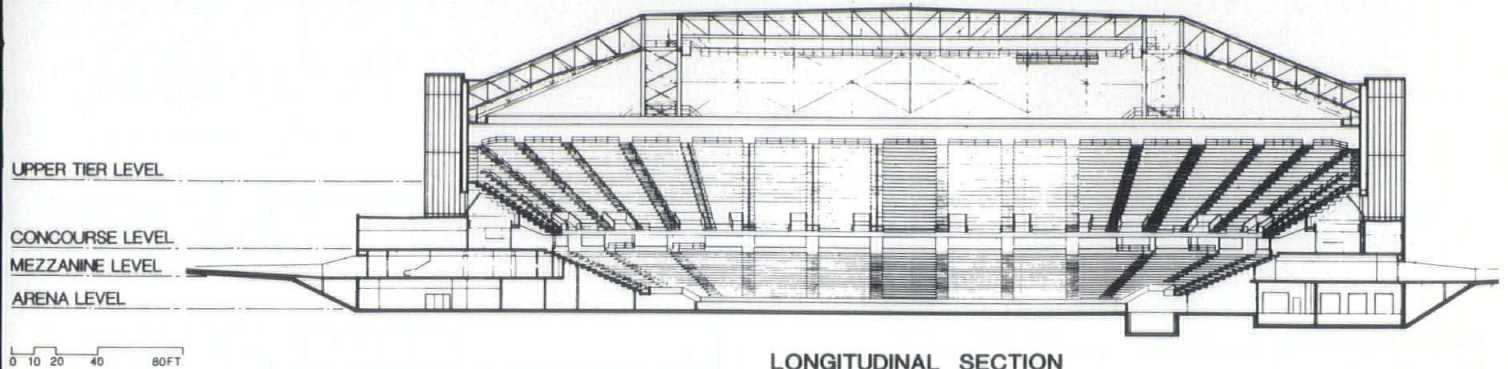
Concourse Level



Mezzanine Level



Arena Level



LONGITUDINAL SECTION

Sunar Furniture Showroom

Dallas, TX

Architect:

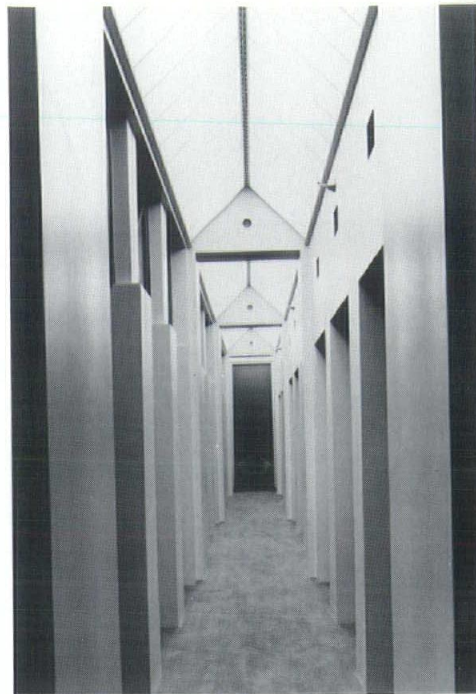
Michael Graves, FAIA
Princeton, NJ

Photographer: Charles McGrath

Jury Comments:

"An extremely successful example of post-modernism. The creation of the pavilion, and the events which occur within it, are very dramatic and compelling."

The Dallas Showroom is organized to allow the visitor to view the furniture groups and systems while maintaining a sense of orientation and place. The middle display area is established as the central compositional figure by virtue of its location within the plan and articulation of its enclosing surfaces. The strength of this room allows for the idiosyncracies of its perimeter which in turn intensify its reading as a central figure. The primary axis of this display area is terminated by a wall mural within the conference room which attempts to recapture significant elements of the themes used within the architectural composition itself. The showroom includes two separate pavilions within the larger enclosure that contain the textile collection. These pavilions are placed in such a way as to distinguish them as more romantic or picturesque elements within a larger landscape.





honorable mention

Park 80 Plaza West II

Saddle Brook, NJ

Architect:
The Grad Partnership
Newark, NJ

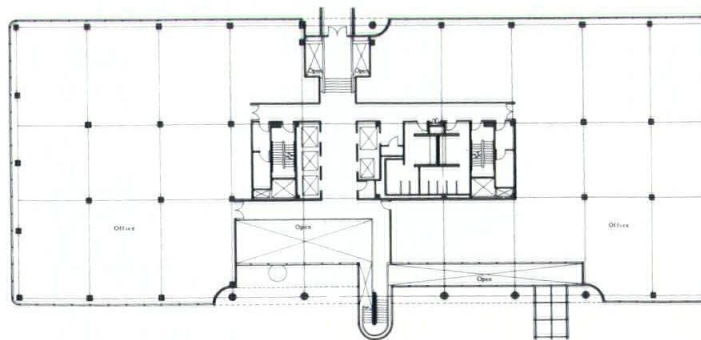
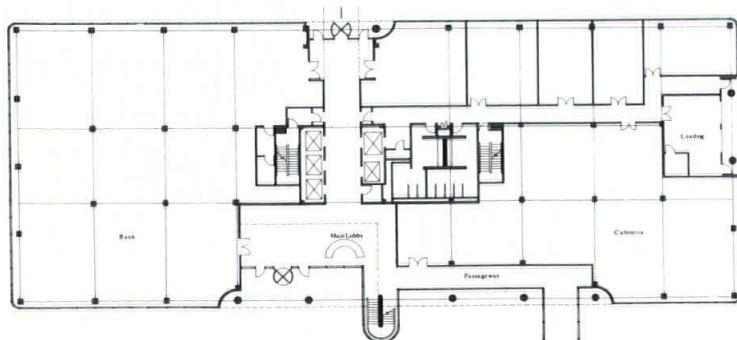
Jury Comment:

"This building, which is extremely handsome, has a good relationship to the existing adjacent building even as it makes a statement as a block. It is delightfully detailed and has a good emphasis on entry."

The developer client wanted a prestige rental office building of 275,000 square feet and decked parking facilities, in order to complete a commercial complex started in 1969. The site is approximately 10 acres of level land in a triangle formed by the intersection of Route 80 and the Garden State Parkway.

An insulated bronze glass skin banded with terracotta trim encloses a steel frame. A two-story glass entrance links the attached parking garage on the west side through the lobby to the landscaped plaza on the east. A glass passageway joins it to the existing office building which also faces the plaza. Functionally and handsomely designed, the building includes a 150-seat restaurant for its tenants. It is also designed to be energy efficient.

Bronze reflective glass curtain wall on steel frame structure; totally sprinklered; closed loop heat pump system with a heat recovery system.



Records Storage Center
and Library For The
Blind & Handicapped
Trenton, NJ

Architects:
Mahony & Zvosec
Princeton, NJ
Davis, Brody & Associates
New York, NY

Photographer: Nathan Hirt

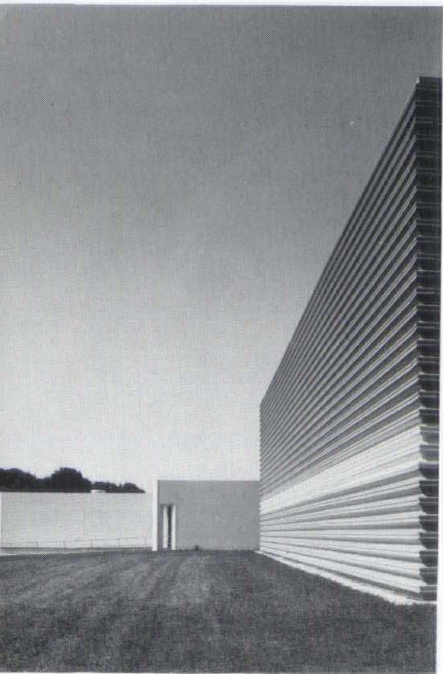
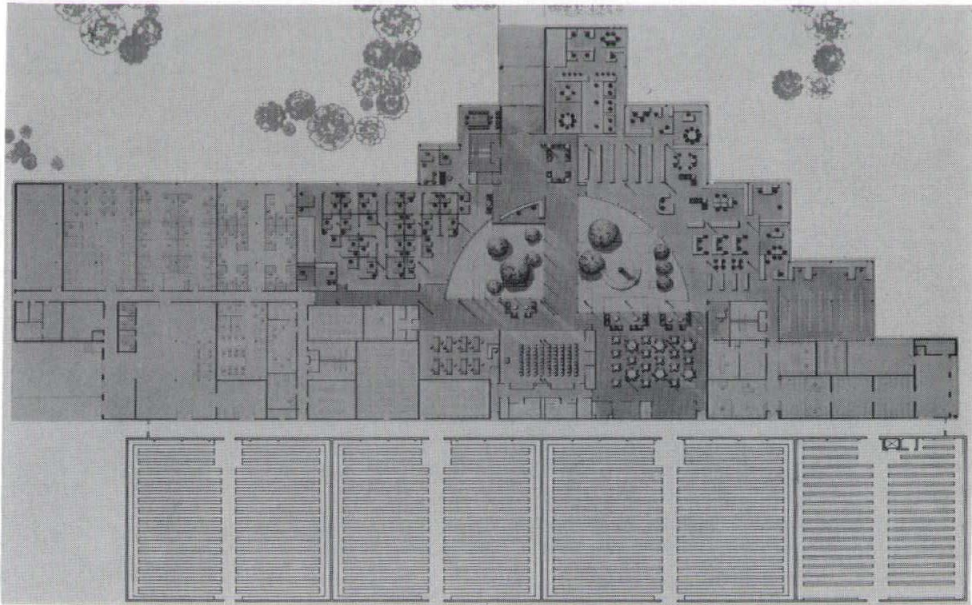
Jury Comment:

"This is a building that we find very, very appealing. Looking at it from the standpoint of how it functions, and the way the front is broken down in scale, color and massing are very pleasing."

This new facility is located on a 21 acre site in Trenton, New Jersey. It houses two agencies which operate under the aegis of the Division of the State Library, Archives and History within the New Jersey State Department of Education.

These two organizations, the Library for the Blind and Handicapped and the Records Storage Center, co-exist within the 105,000 square foot facility which was designed to both accommodate each of their separate functional needs and combine common support facilities.

A central core contains shared facilities such as entry, reception and waiting areas, a cafeteria, auditorium, conference rooms and lounges. The focal point of this core is a pair of landscaped, semi-circular interior courtyards each with seating and artwork provided by local artists under the New Jersey Public Building Arts Inclusion Law.



honorable mention

Beneficial Management Corporate Headquarters

Peapack-Gladstone, NJ

Architects:
The Hillier Group
Princeton, NJ

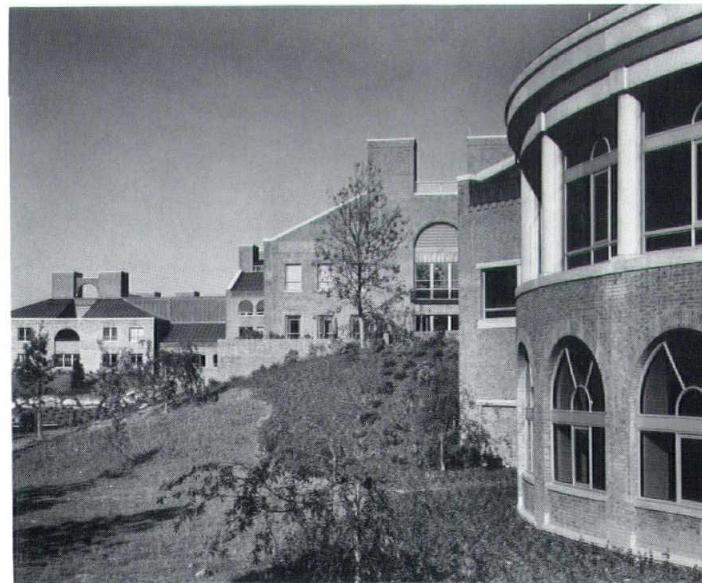
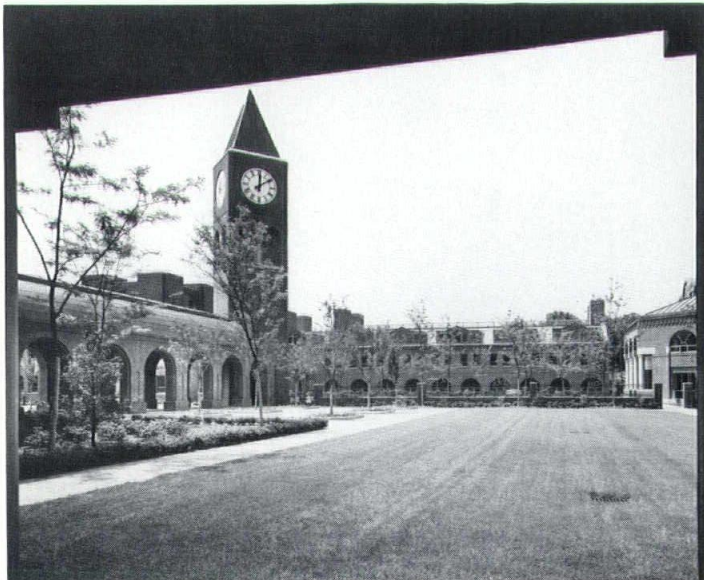
Jury Comment:

"This project creates an atmosphere which invites one to come to work. It responds to the program perfectly."

The Beneficial Management Corporate Headquarters in Peapack-Gladstone, New Jersey is a "corporate" village of low-rise brick buildings. An 88-foot campanile, the focal point of the complex, is designed to humanize the workplace and harmonize with the surrounding village.

1200 employees will occupy a variety of individual buildings threaded together by paved and landscaped courts, and linked by a variety of open and closed arcades. Because of the views of the complex from the surrounding hilltops, 1200 cars are housed beneath the complex and in two independent brick-faced garages. These parking areas, and all buildings are also connected by below grade, skylit, brick-lined tunnels.

The dominant materials throughout are brick, cast stone columns and trim, bronze glass, and brick and cobblestone paving.



The Glatt Residence

Loveladies, NJ

Architect:
Gym Wilson, AIA
Pleasantville, NJ

Photographer: Otto Baitz

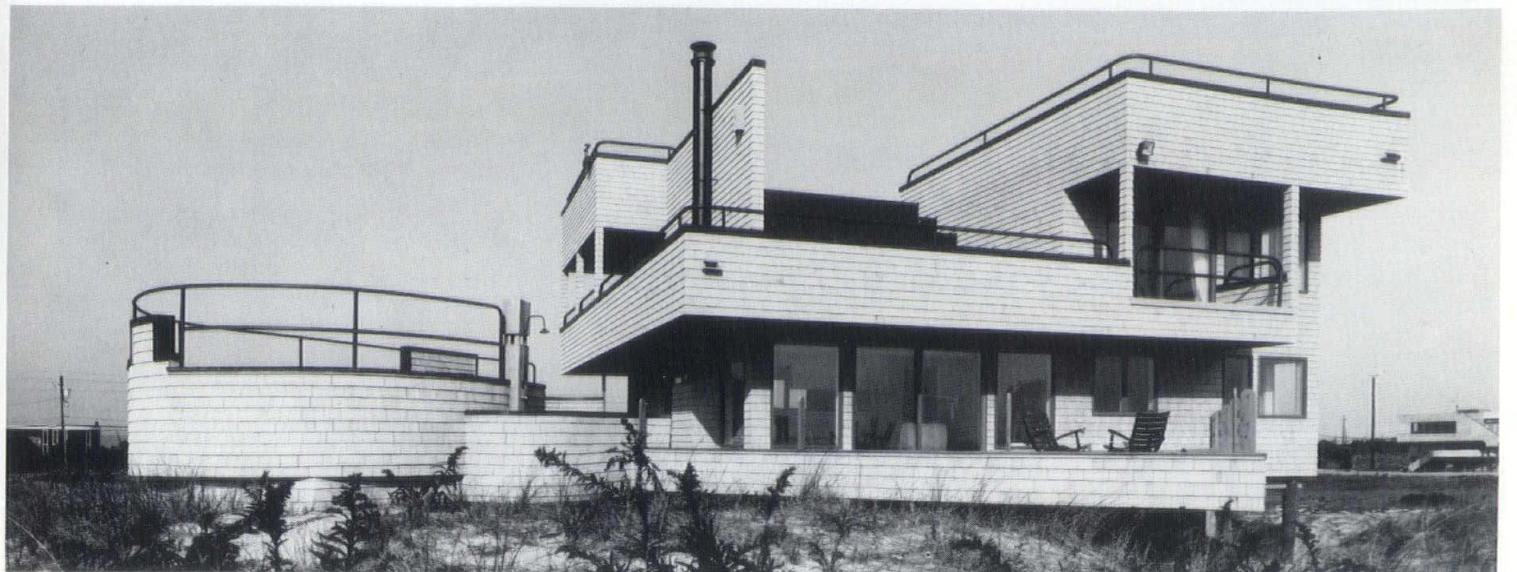
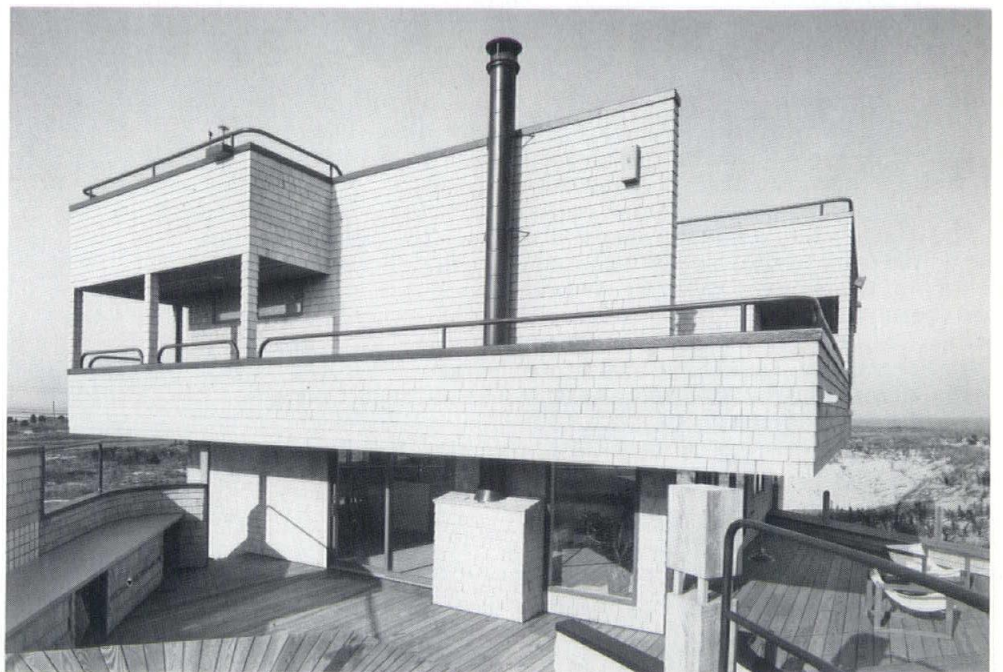
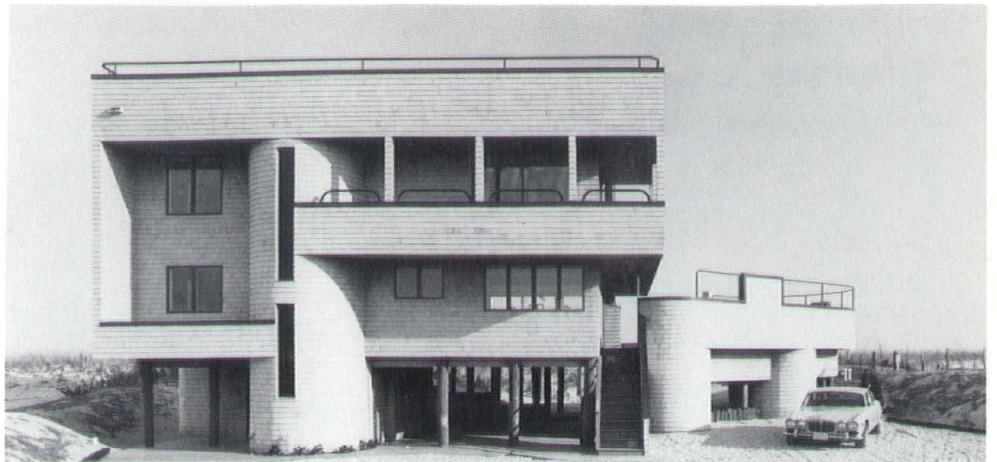
Jury Comment:

"This is a very attractive and appealing place to be. The most you can expect of a summer house is for it to be a stage for a variety of happenings and this is a very good stage. Its simple vocabulary is very clear."

The house functions as a summer and weekend vacation home. The owner placed a strong emphasis on outdoor living to accommodate their family of six and frequent guests. They also wanted to take advantage of the sun, ocean breezes and excellent views of the Atlantic Ocean and Barnegat Bay. The site is a narrow parcel, running east-west from the main road.

The major goal was a home which integrates the interior and exterior into one relaxation and entertainment space with a major emphasis on outdoor decks. West and north elevations serve as foils, which insure the privacy of those using the house and discourage the uninvited from interrupting. Bedroom and lounge spaces within the structure are designed as sanctuaries away from the festivities, each with undisturbed views of the ocean or bay.

The house is built of wood frame on wood pilings (resisting periodic hurricane flooding). Exterior materials consist of white cedar shingles, vinyl clad wood windows, colored fiberglass roofs, and cedar decks and trim.



commendation

FOR OUTSTANDING MERIT

Six Branch Libraries
Mercer County, NJ

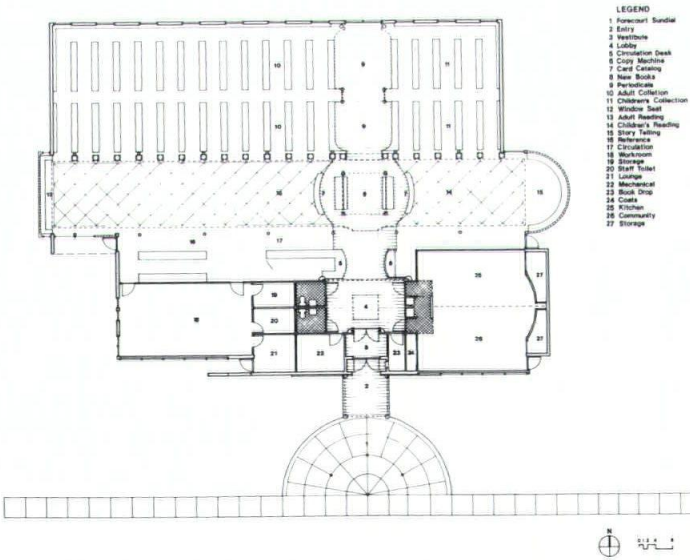
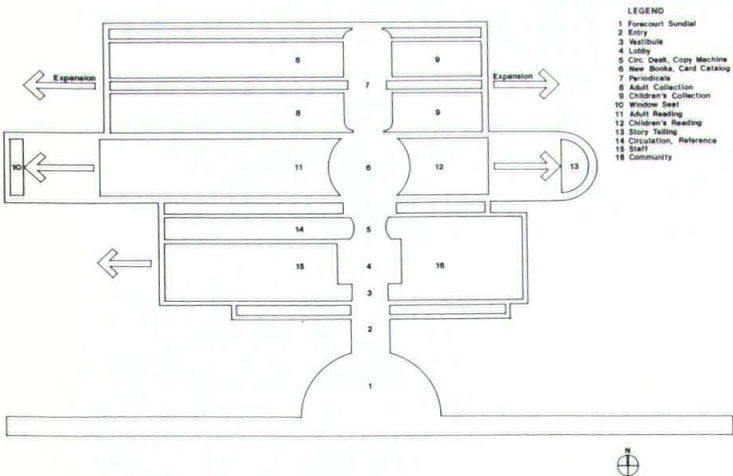
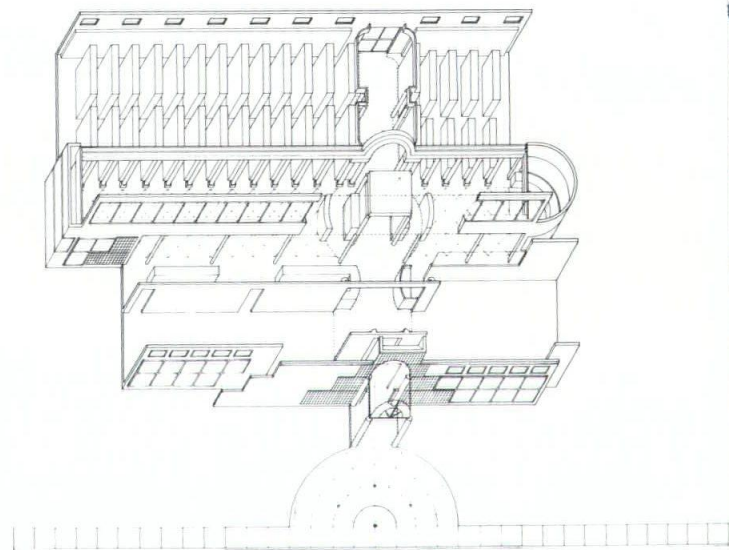
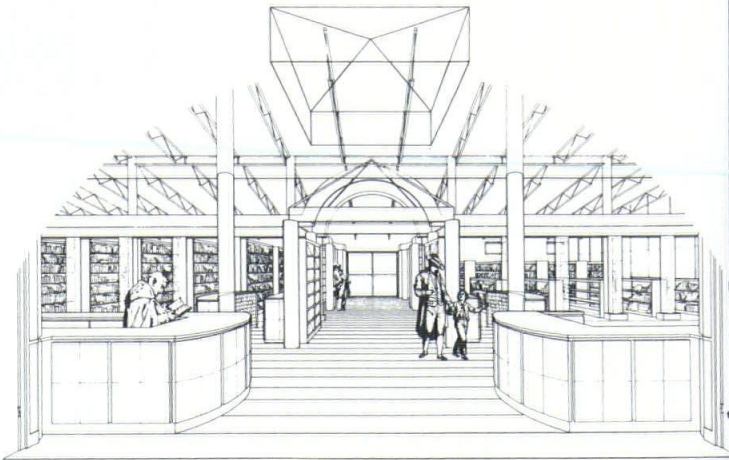
Architect:
Harrison Fraker Architects
Princeton, NJ

Jury Comments:
"This scheme has a sense of overall order that allows different functional elements to vary in size with each of six libraries. It has a very strong visual image that is able to provide continuity as well as appropriateness for its several neighborhoods. This is a first class project."

Six new passive solar branch libraries for local communities in Mercer County, New Jersey ranging in sizes from 6200 to 14000 sq. ft. The programs typically include: adult, young adult, and children stack/reading areas; reference, new books, and related facilities.

The design approach was to develop a prototypical organization for all buildings. These elements are composed architecturally in horizontal layers. Each layer makes larger references to other urban spatial types — a "forum" or "agora" for reading with natural light, a "loggia" to the stacks, and a "gazebo" for new books. The passive solar features become an essential feature.

The structure is a light steel frame with open webb steel joists and a metal deck. The walls are insulated steel studs with a ground-faced block veneer. Glazing consists of double glazed, thermal break, metal frame windows and glass block.



- LEGEND
- 1 Forecourt Sundial
 - 2 Entry
 - 3 Vestibule
 - 4 Lobby
 - 5 Circ. Desk, Copy Machine
 - 6 New Books, Card Catalog
 - 7 Periodicals
 - 8 Adult Collection
 - 9 Children's Collection
 - 10 Window Seat
 - 11 Adult Reading
 - 12 Children's Reading
 - 13 Story Telling
 - 14 Reference
 - 15 Circulation
 - 16 Bookroom
 - 17 Storage
 - 18 Staff Toilet
 - 19 Lounge
 - 20 Mechanical
 - 21 Book Drop
 - 22 Coat
 - 23 Kitchen
 - 24 Community
 - 25 Storage

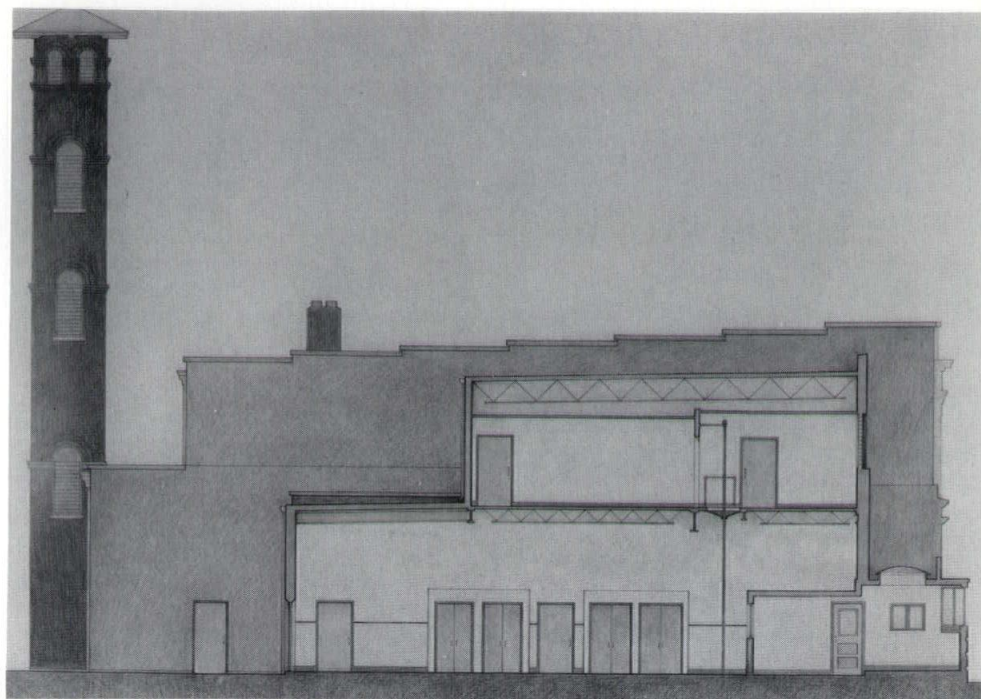
Engine 3, Ladder 2 Firehouse

Trenton, NJ

Architect:
Clarke & Caton
Trenton, NJ

Jury Comment:

"The plans of this building are logical and sensible. The concept of constructing a mirror image of a portion of architecture which is to be saved is a happy solution to the problem."

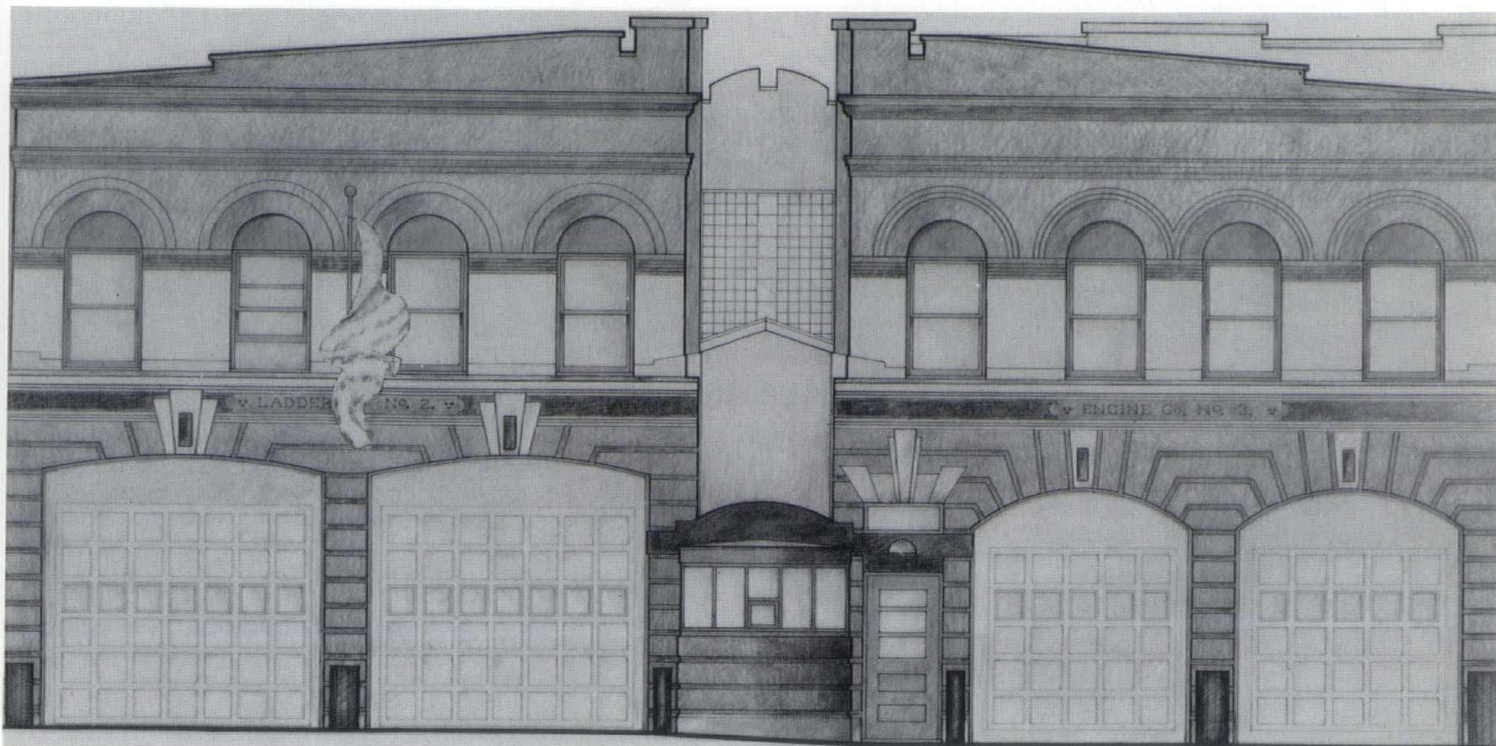


The City of Trenton sought to consolidate two closely located but separate firefighting companies as a means of cutting departmental costs and upgrading equipment and accommodations. The existing Engine 3, a late nineteenth century masonry building faced with a fine quality brick and stone, is of a vintage, scale and height typical to the neighborhood context.

The unification of the two independent fire companies into a single entity is the significant design concern and motive. While the formal composition and ornamental details are replicated, the materials of the new building are carefully chosen to permit a dialectic with the existing structure. An exterior insulation and finish system is utilized to eliminate the need for

extensive tuckpointing, provide insulation where none previously existed.

Engine 3, Ladder 2 demonstrates a sensitive synthesis of diverse components accommodating the fiscal and physical requirements of a public client within a historic context.



commendation

New Medium Security Prison

Camden, NJ

Architect:
The Gruzen Partnership
Newark, NJ

Photographer: Louis Checkman

Jury Comments:

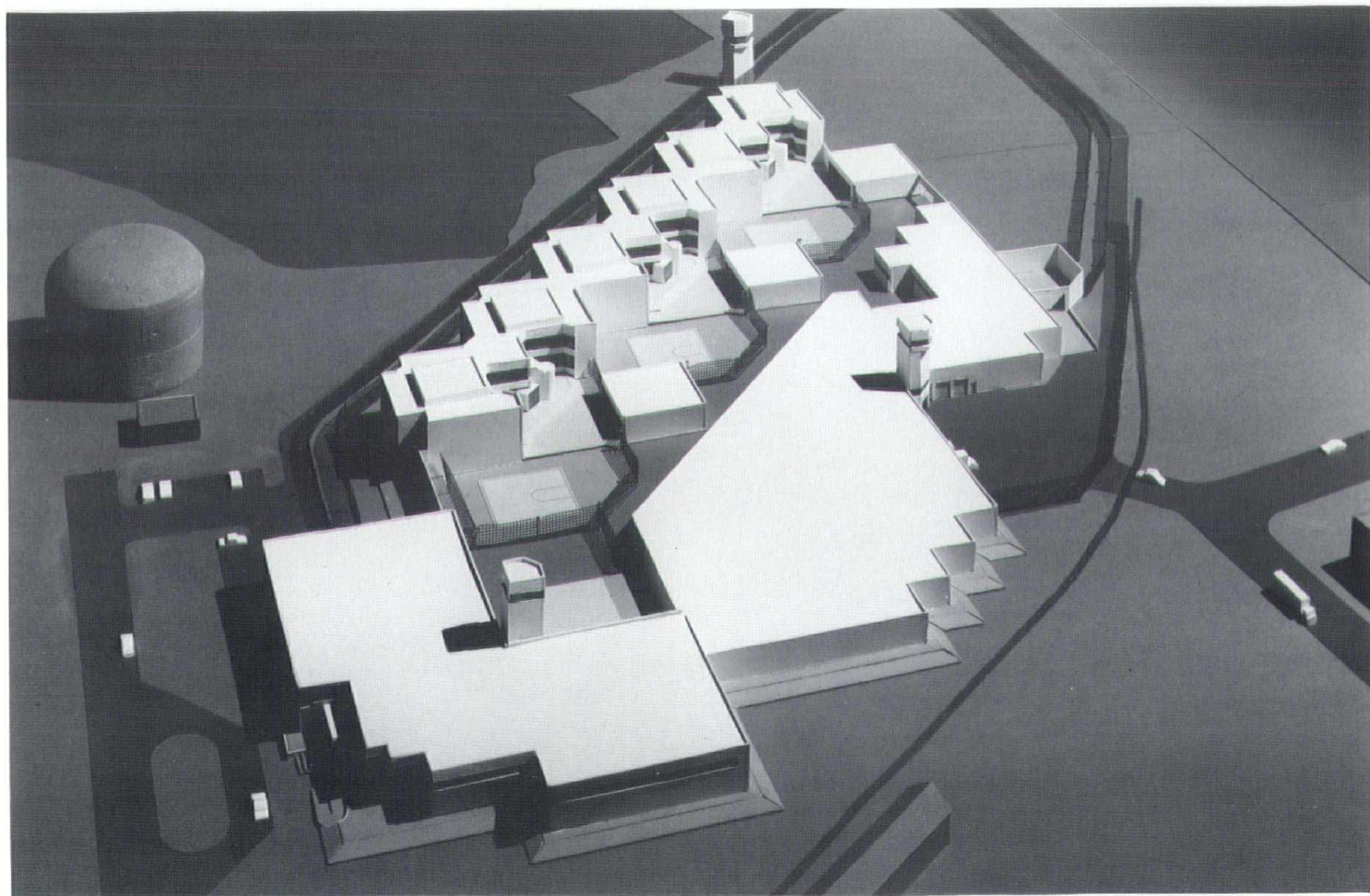
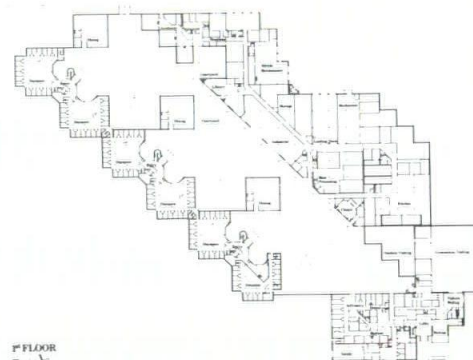
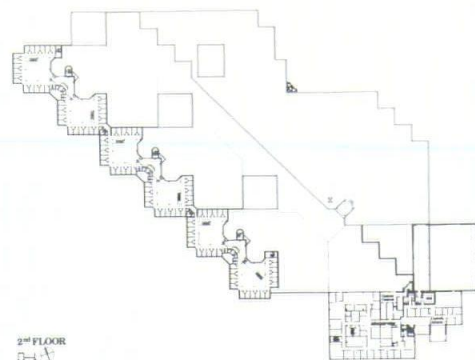
"The arrangement of prison spaces shows that this is a comprehensive facility. It is clearly thought out in terms of the relationship between the design element and a program that aims to rehabilitate as well as incarcerate."

The prison will provide beds and related facilities for 408 male inmates in a secure, self-contained environment. The flat and empty 12.5 acre site is at the western edge of Camden on the bank of the Delaware River.

Functionally, the prison is designed as a campus plan, with inmates required to walk outside their housing units to dining and all other support areas through a controlled and landscaped linear courtyard which connects all areas. The arrangement of the

housing clusters and contiguous buildings provides primary and secondary controlled areas, and the double security fencing around the complex provides another line of security.

The individual but connected housing clusters will be a reinforced concrete frame structure, enclosed by reinforced cavity-wall construction, with the administrative and support services building of light weight steel frame with reinforced masonry exterior wall construction.

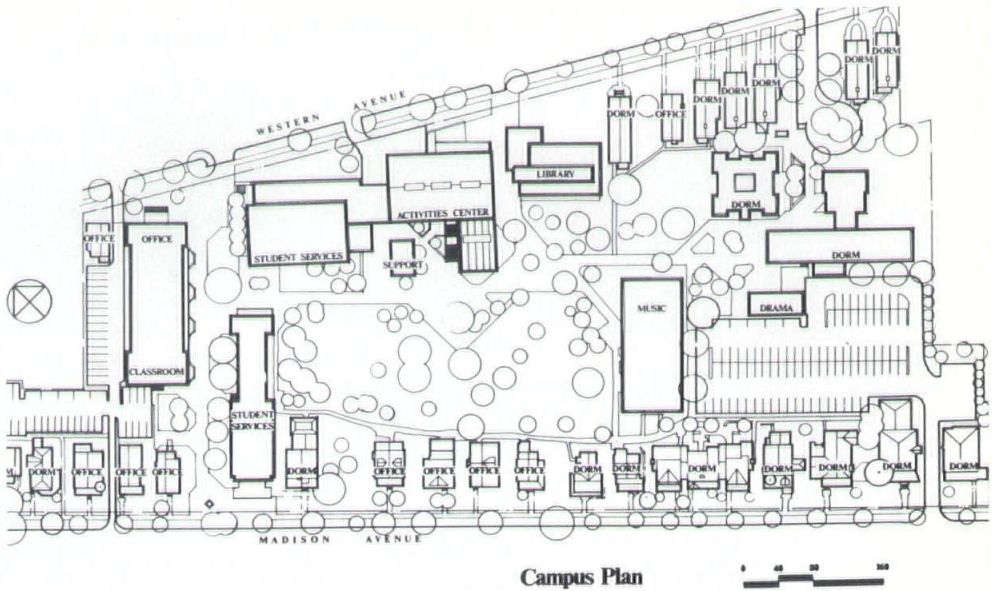


The College of Saint Rose Proposed Dormitories Albany, NY

Architect:
The Hillier Group
Princeton, NJ

Photos: Leigh Photographers

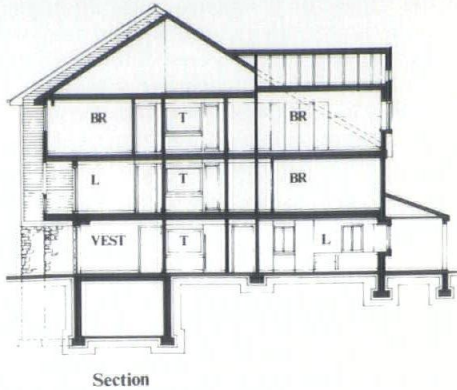
Jury Comment:
"This dormitory takes elements of style directly from the surrounding areas, using the textures, colors, and materials of the neighborhood. It works well both functionally and in its reinforcement of the neighborhood's character."



The program for this project was to design a cost-effective student dormitory that would compliment the older surrounding neighborhood. The college also wanted to provide a living environment similar to both a traditional "family living" situation and that of a fraternity/sorority house.

In response to these needs, a single dormitory building was designed which is divid-

ed into three "separate" houses. In keeping with the smaller scale of the neighborhood, each "house" has its own entrance and operates as a separate unit. The living units of approximately 20 students afford the students the option to either share experiences with one's extended college family or to remain alone to read, study, or think privately.



commendation

South Green Condominiums

Morristown, NJ

Architect:

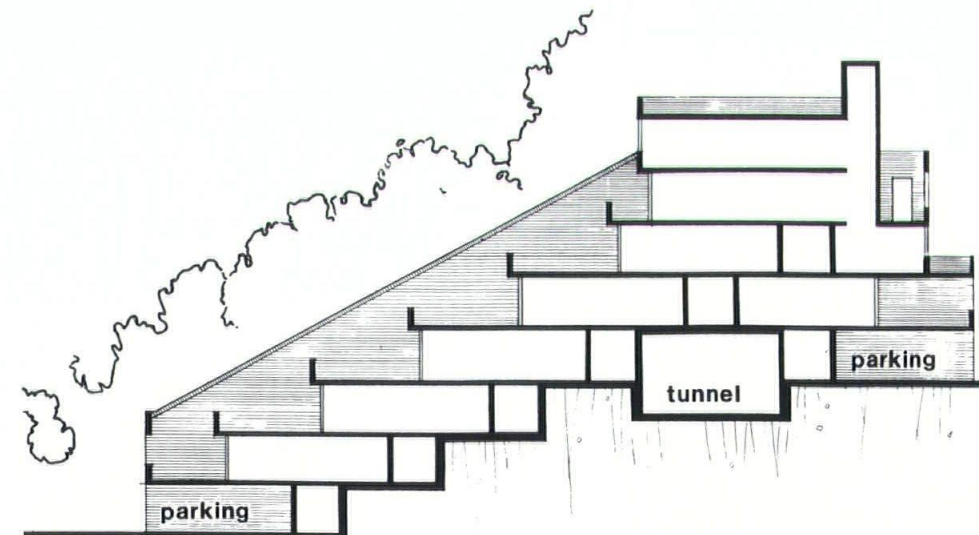
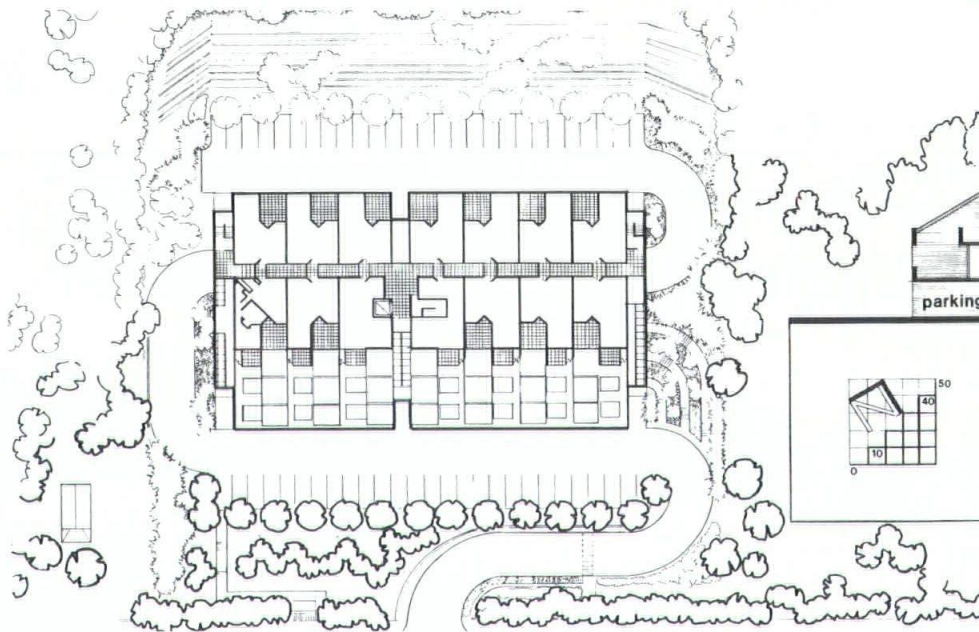
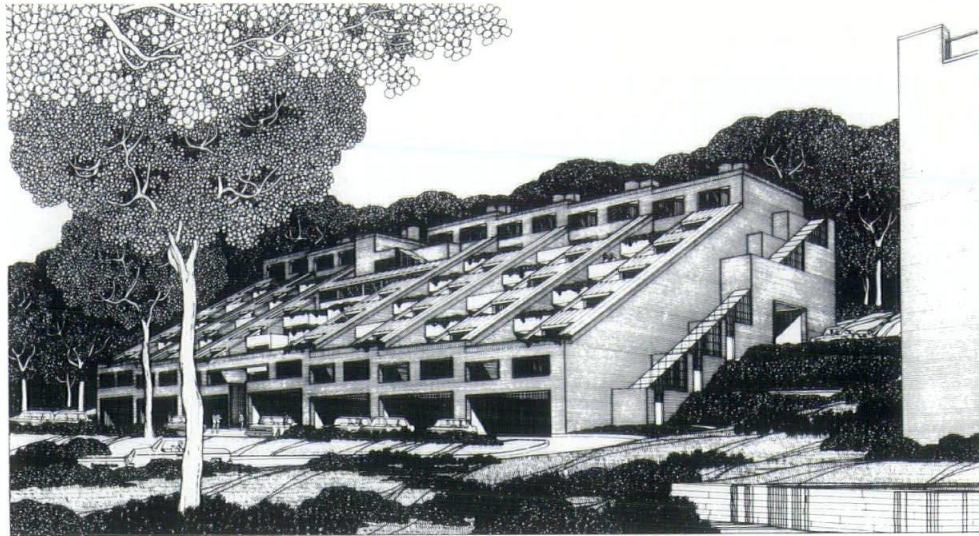
Nadaskay Kopelson
Morristown, NJ

Jury Comment:

"The problems of an extremely difficult site have been met in an ingenious way providing good access and good orientation. It is an admirable job of meeting stringent requirements."

The program for this apartment building is to provide the maximum number of units with a view to the wooded hills and valley below. The entire building is to be energy efficient. The site is a steeply sloping, South-facing 2.8 acre lot, two blocks from Morristown center. Directly adjacent to an existing five-story red brick apartment building, it is part of a residential neighborhood and backs onto National Park land.

The key to the design solution is found in the arrangement of parking, and access to the site. The steepness of the grade requires a switchback road, with parking along it. The building form responds to the slope, and steps back from its street frontage making the driveway a tunnel. Since the tunnel is ramped, the interior corridors are stepped, and the condition is reflected in the elevations. Passive solar strategies include quarry tile on terraces and adjacent interior floors. As the shape of the structure steps back, solar access and view are optimized for its inhabitants, and the woods beyond remain visible from the street.



museum exhibits

Summit Woods Townhouses

Englewood, NJ

Architect:
Barry Poskanzer, AIA
Ridgewood, NJ



A project of 3.7 luxury townhouses on a 13 acre site (3 acres reserved for 'greenacres'). The site plan was developed to preserve the maximum open space and to take advantage of the steeply sloping site, the existing trees, and the magnificent view to the west.

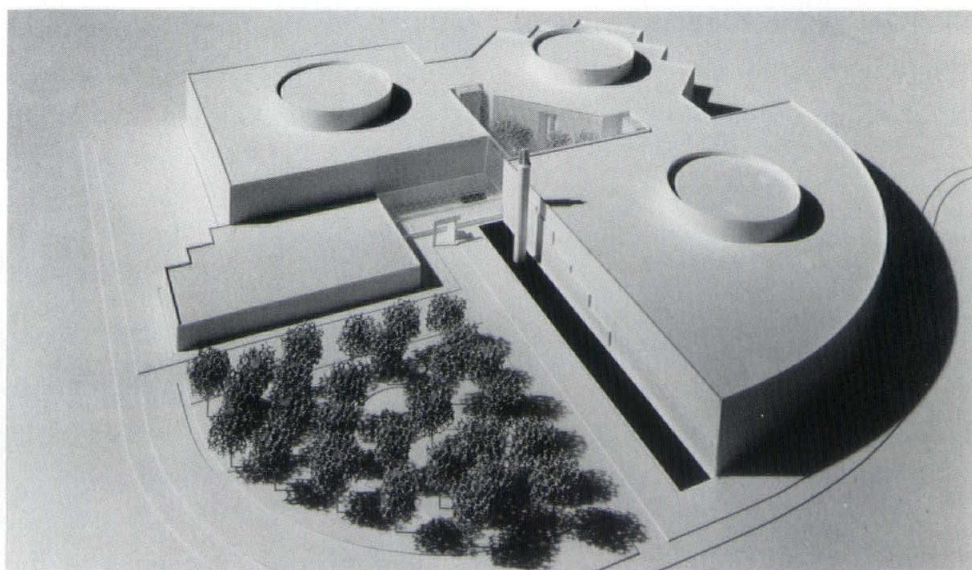
The project has two types of units (uphill and downhill) that take advantage of the severe slope conditions. All major interior spaces in both types of units are oriented toward the dominant view to the west. Skylights in the circulation spaces bring light into the interior of the units. All are

three bedroom with the Master Bedroom including a sitting area, large walk-in closet, and an expanded five fixture Master Bathroom. All units have their own private fenced in gardens.

New Office Building American Standard

Piscataway, NJ

Architect:
The Grad Partnership
Newark, NJ



The owner is redeveloping a 25-acre site in order to provide new space for the corporation's offices and laboratories. An existing central computer facility is to remain and to be incorporated into the new building, its services fully sustained during construction. In addition, 200,000 square feet of new rental space is to be included in the project.

The new building complex consists of

three, three-story office units clustered around a full-height atrium with a glazed roof. One unit will be the owner-occupied offices linked with the existing computer center, which will be clad in facing harmonizing with the new construction. The other two units will provide the rental space.

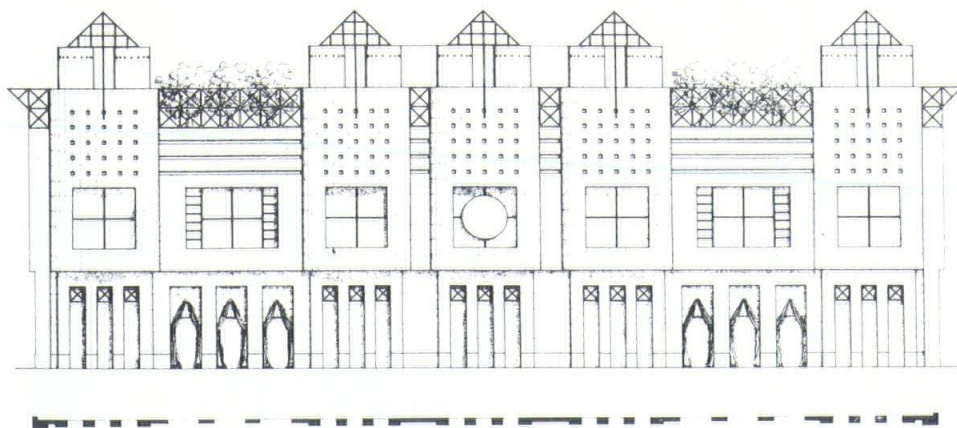
The building will be steel framed with concrete floors on metal deck. The skin will

be butt-glazed mirror glass with vision areas of fixed double insulating glass and insulated spandrels of metal stud and gypsum board construction. Heating and cooling will be provided through the use of heat pump systems delivering tempered air to different zones through fan-coil units in the ceiling plenum.

museum exhibits

Matsuya Department Store Tokyo, Japan

Architect:
Michael Graves, FAIA
Princeton, NJ

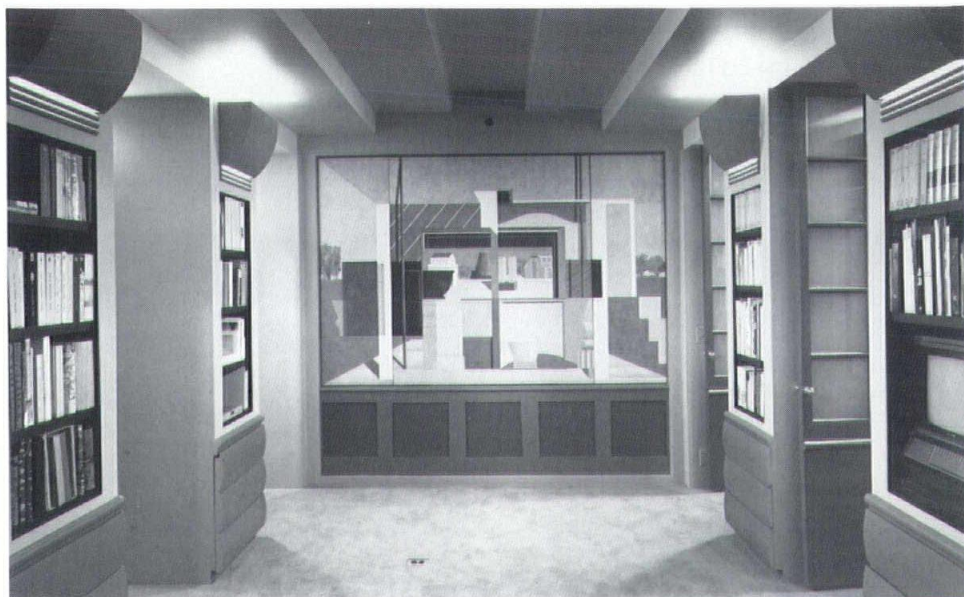


The existing Matsuya Department store is located on the Ginza, within the heart of the primary shopping district of Tokyo. It was felt that a pastiche of fragile Japanese domestic architecture would be inappropriate for this 7-story building. The design suggested a more appropriate symbol for the new enclosure, that of the traditional stone and masonry buildings found in Japan's commercial, industrial and agrarian heritage.

The building is organized so that the show windows and entry doors located on the ground level visually support the *piano nobile* where special functions such as meeting rooms, exhibition galleries, and particular sales areas requiring natural light are located. As is traditional on the Ginza, banners are hung from the upper level steel roof sheds to identify special events held in the store.

Private Apartment New York, NY

Architect:
Michael Graves, FAIA
Princeton, NJ



Two rooms in an existing New York apartment were renovated, one for a family library and the other for a child's bedroom. The existing plan is organized by aisle or side entries to the library from the hall and the master bedroom. This circulation pattern has been continued and the plan of the

new spaces has been developed according to this "basilican" type. The columns dividing the receptacle for the books and objects to be displayed. Thus the character of the rooms is set by both the intended uses and the pre-existing circulation patterns.

The end or west axis of the child's bedroom looks to the Hudson River. Because of the similarity in plan of the two rooms, a mural depicting an "alternative landscape" has been painted on the corresponding west wall of the library in order to refer to the actual landscape beyond.

The Portland Building

Portland, OR

Architect:
Michael Graves, FAIA
Princeton, NJ

Begun as a design-build competition in 1979, the Portland Building was officially opened on October 2, 1982. Located on a 200' square downtown block adjacent to the City Hall and County Courthouses, the building houses the municipal offices of the City of Portland and several floors of rental office space. In order to enhance the building's associative or mimetic qualities, the facades are organized in a classical three-part division of base, middle or body, and head. The large paired columns on the main facades act as a portal or gate and reinforce one's sense of passage through the building along its primary axis between the Transit Mall on one side and the public park on the other. The base of the building also makes a shopping loggia on three sides and a continuous wall along the sidewalk on the fourth in order to reinforce the importance of the street as an essential urban form.



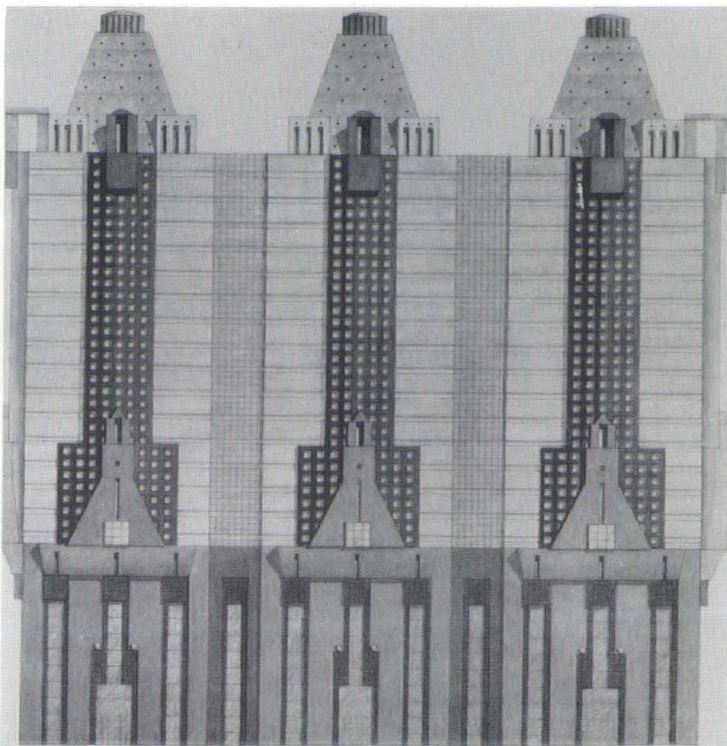
Republic Bank and Texas Theater

San Antonio, TX

Architect:
Michael Graves, FAIA
Princeton, NJ

The Republic Building includes one million square feet of new banking, office, and retail space, and incorporates a major San Antonio landmark, the historic Texas Theater. Consistent with the character of the city, major public open space is developed along the riverfront. The south-facing public plaza combines covered colonnades, large trees, pools, and shaded pergolas in a series of terraces connecting the bank and the theater to the river.

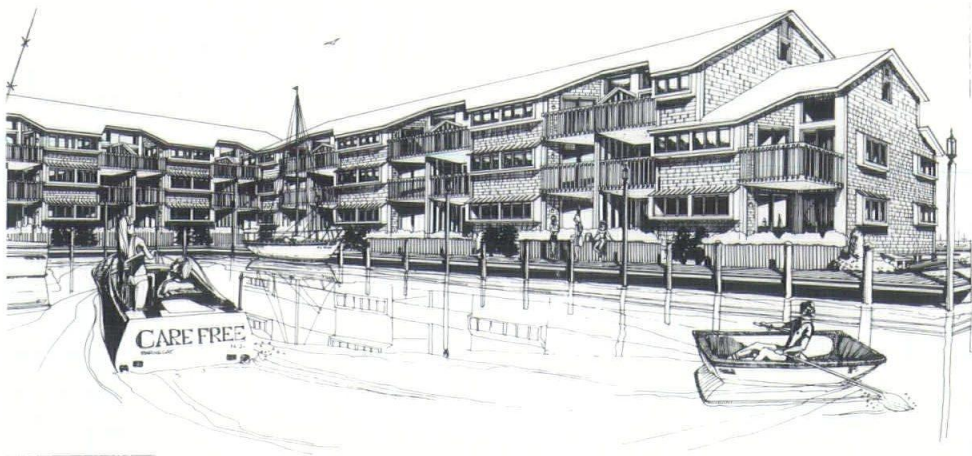
The 23-story office towers behind the theater are designed to be built in phases. The towers are articulated to complement the height and scale of neighboring buildings; the native limestone cladding, terra cotta tile detailing, and latticed colonnades suggest the traditional architecture of San Antonio. From the several great entrance lobbies, the interiors are developed as a series of interlocking spaces.



museum exhibits

Docksider Marina Resort Ortley Beach, NJ

Architect:
Ronald T. Ryan, AIA
Red Bank, NJ



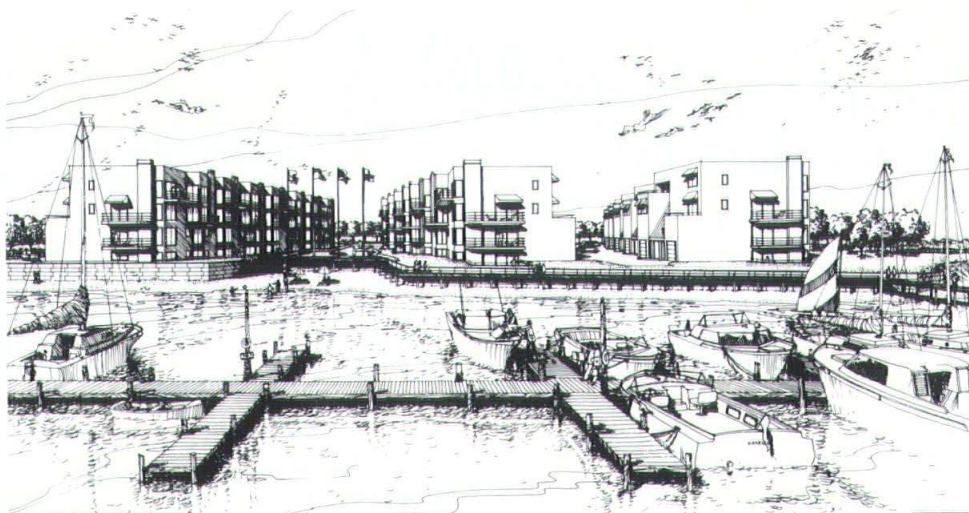
The Architectural Solution responded to a client's request for condominium housing with a seasonal resort atmosphere that can be also occupied year round at the New Jersey Shore.

The site, an existing marina yacht basin off Barnegat Bay offered a variety of design constraints. How the project is perceived by its surrounding environment as well as providing residents with pleasing vistas of their surroundings were of prime importance.

The final solution encompasses the yacht basin with the condominium units (three separate buildings 2 and 3 stories) providing water access to the yachtsman as well as a desirable environment to any and all residents. A maximum density of 65 units on a 5.6 acre site (of which 2.79 acres are land) was achieved. Thus, the building location and shapes take on their configuration due to a combination of height and setback requirements, views to and from the site and buildable area.

White Beaches Condominiums Bronx, NY

Architect:
Martin Santini, AIA, Ecoplan
Englewood Cliffs, NJ



White Beaches Condominiums is a medium density waterfront residential community on a 3.6 acre site on the East River, situated between the Throgs Neck and Whitestone bridges in Fort Schuyler, Bronx, New York.

The planning concept provides for fifty-two units in three and one-half story buildings staggered in arrangement to afford each unit a river front view from their living spaces and balconies. Each stag-

gered building module consists of two flat units, one above the other, with two townhouses above the flats. An interior landscaped pedestrian court has been developed for residents to provide access to the beach and pier for boat owners. The structural system consists of a conventional metal joists and stud system with a dryvit exterior out-sulation wall system, accented with yellow awnings and painted pipe railings.

Architectural Offices

Morristown, NJ

Architect:
Nadaskay Kopelson
Morristown, NJ

The program for new offices for an architectural firm required that space be sufficient for expansion to twenty-five people. Included were studio spaces, clerical stations, principals' offices, an interiors department, library, conference rooms, and supply and service areas. The site was an existing three-story frame multi-family dwelling on an urban street. The lot faced South but sloped down to the North.

The initial concept was to separate studios from public functions. The solution was to create separate zones on three levels: the street level is public space, including administration, conference room, kitchen, printing and supplies; the upper and lower levels are studio spaces. Since the West wall is solid, natural light was brought into the space via a large central skylight over the stairway. Openness is enhanced by the use of custom work stations, which allow privacy without constricting light. The street elevation reflects a conscious attempt to establish a firm identity. The appearance, though striking, is not overstated, and serves as a demonstration of passive solar applications. Heat gain from skylights, glass block wall, and windows is stored in black quarry tile. Overhangs shade the glass surfaces from summer sun. Parking for employees is provided in the rear. The image projected is that of a strong commercial firm with a commitment to improving the urban condition.



Blanton Residence Hall

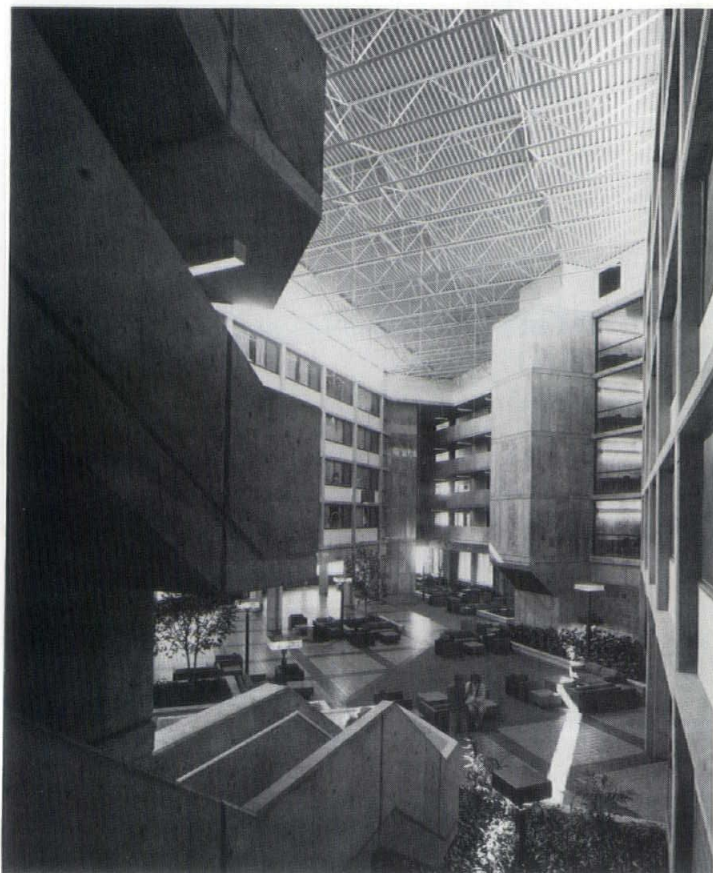
Montclair State College
Montclair, NJ

Architect:
Nadaskay Kopelson
Morristown, NJ
Photographer: Otto Baitz

The program for a new dormitory required that double rooms be provided for 644 students. The students were to be housed in arrangements that created neighborhoods within the building, encouraging student interaction. Energy efficiency and ease of maintenance were of paramount concern. A central dining facility for the campus and a 24-hour health center were also required. The new building was sited on the North end of the Montclair State College campus. The site is between the main existing parking lots and existing campus buildings.

Although the residence hall was designed to close off the campus' north end, the building acts as both wall and gate, since it sits astride major pedestrian axes. As responses to particular conditions of its site, the new dormitory is angled to optimize solar gain and its structure is exposed to complement an adjacent dominating high-rise dormitory. Since the building is arranged with rooms ringed around a five-story covered atrium, students are allowed to relate to the total building community.

The building is constructed of poured-in-place concrete, which was left exposed throughout the building, substantially reducing finishing and maintenance costs.



museum exhibits

Private Residence

Palm Beach, FL

Architect:

Milton Klein & Associates
Union, NJ



A corner lot with gentle down grade from east to west. No view. Existing house to east and north. Entrance required at south.

Program calls for separate zoning for bedrooms and guests. House to focus on patio and outdoor living-terrace, pool and tennis court. Courtyards create a series of

outdoor rooms enhancing privacy and creating the illusion of greater space on a very limited city lot.

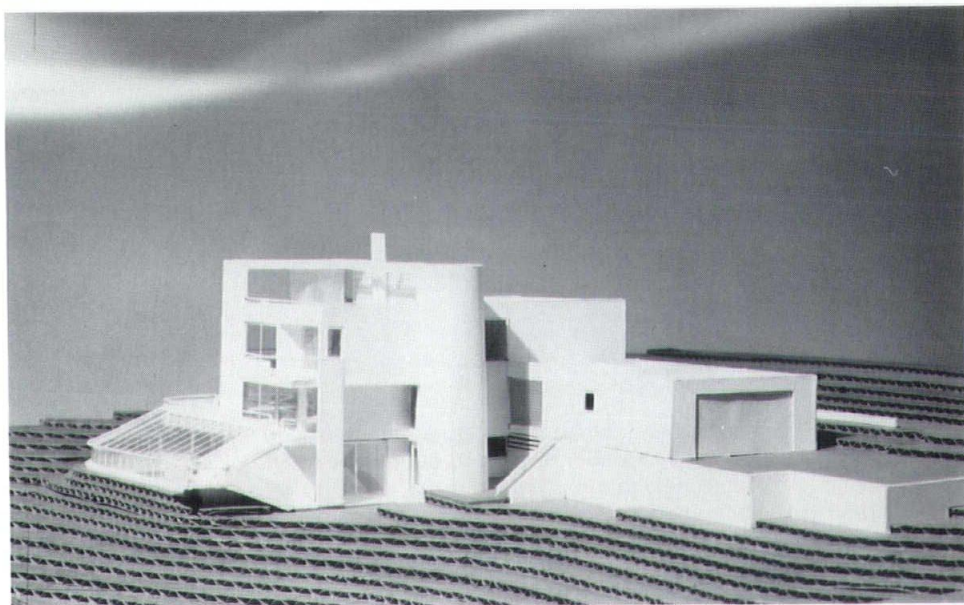
Materials are stucco over block, concrete and prefabricated wood Truss-Joists. Flooring is a brown travertine, walls plaster.

Suburban Residence

West Orange, NJ

Architect:

Milton Klein & Associates
Union, NJ

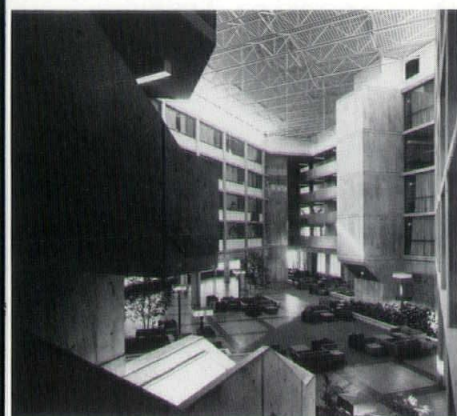


A compact house for a middle aged couple. The house includes master bedroom and open study at the upper floor; living spaces to have minimum of separation and easy outside access; a lower floor utilizing the hillside for an exercise pool and a guest playroom. A separate entrance for a

home/office. Two acres, narrow depth, bounded by a house on the north and south sides and a sharp drop at the easterly property line. View of the New York Skyline to the southeast.

Closed front with garage placed at northside. Principal living spaces opening to

south terrace. Steel and wood frame. Exterior finish is tongue and groove cedar siding. Interior finish is plaster. Ground level floor is wood; pool floor is black granite, bedrooms are carpeted.



Grand Award
Blanton Hall
Montclair State College

Architect:
Nadaskay Kopelson
Morristown, NJ

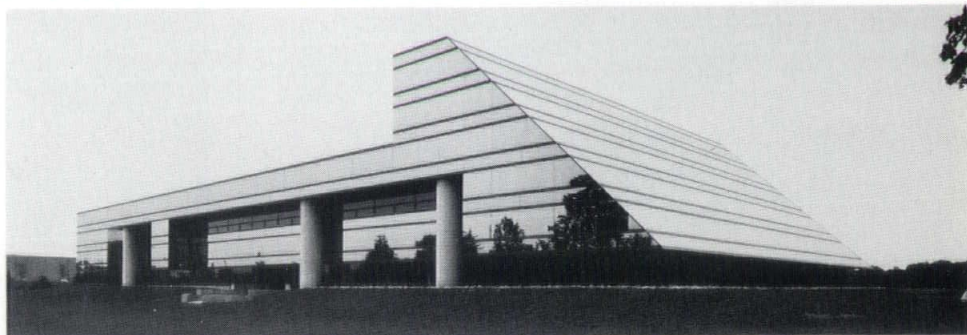


Honorable Mention
Muhlenberg Gardens
Jersey City, NJ

Architect:
The Gruzen Partnership
Newark, NJ

Honorable Mention
**The Hillier Group
Office Building**
Princeton, NJ

Architect:
The Hillier Group
Princeton, NJ



Honorable Mention
**Richard J. Hughes
Justice Complex**
Trenton, NJ

Architects:
Grad/Hillier
A Joint Venture
Newark & Princeton, NJ



Merit Award
**One Markham
Square**
Princeton, NJ

Architect:
The Hillier Group
Princeton, NJ



Medical Arts Building The Carrier Foundation

Belle Mead, NJ

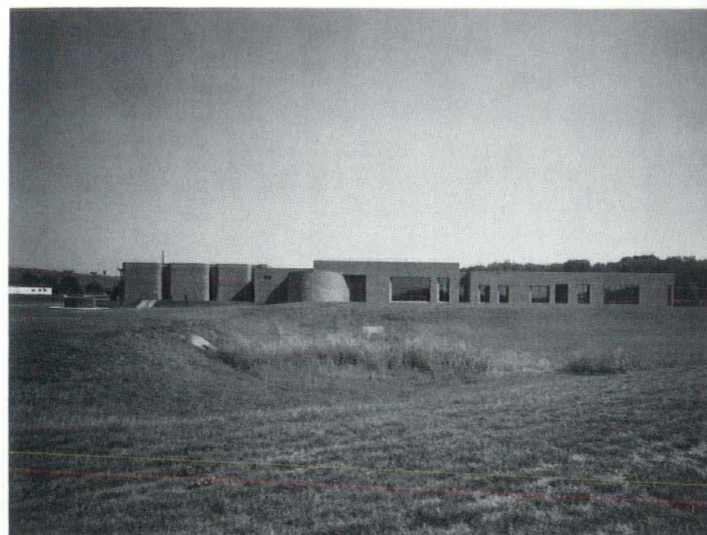
Architect:
CUH2A
Princeton, NJ
Photographer: Tom Crane



Somerset Co./Bridgewater Twp. Library

Somerville, NJ

Architect:
Bouman Blanche Faridy Thorne
Trenton, NJ



Van Dorn Mill

Basking Ridge, NJ

Architect:
Haines Lundberg Waehler
Basking Ridge, NJ



Beneficial Management Corporate Headquarters

Peapack-Gladstone, NJ

Architect:
The Hillier Group
Princeton, NJ
Photographer: Norman McGrath

miscellaneous awards

SCHOOL OF THE YEAR AWARD NJ STATE DEPARTMENT OF EDUCATION

Clifton E. Lawrence Elementary School Sussex Wantage Regional School District

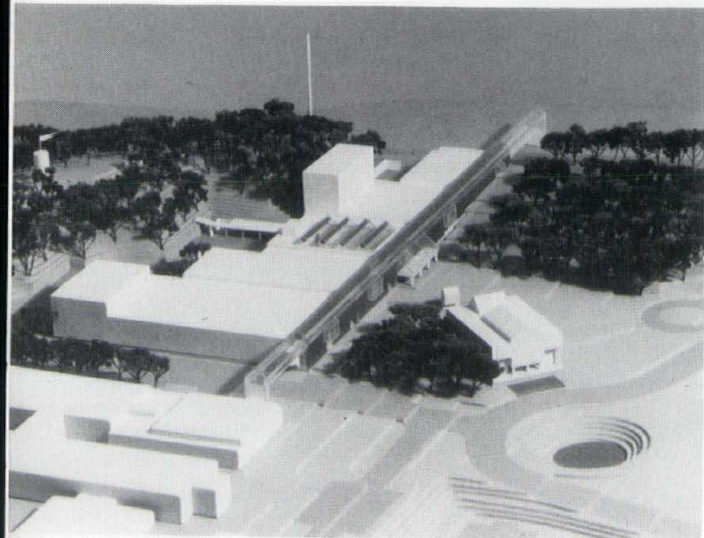
Architect:
William H. Parker, AIA
Morristown, NJ



NJ FEDERATION OF PLANNING OFFICIALS AWARD

Harding Green Harding Twp., NJ

Architect:
The Hillier Group
Princeton, NJ



FIRST PLACE, MONROEVILLE CIVIC CENTER DESIGN COMPETITION

Monroeville Civic Center Monroeville, PA

Architect:
Kelbaugh & Lee
Princeton, NJ



CAMDEN CO. PLANNING BOARD AWARD

Rohrer Towers II Senior Citizen Apartments Haddon Twp., NJ

Architect:
The Tarquini Organization
Camden, NJ

It's easy to know when you're in the presence of architecture, it feels good! It's much harder to define. Architecture is when you walk into a building or stand in an urban space composed of buildings or any other man made imposition on the natural world and you are pleased with the results. Architecture by that definition does not have an automatic relation to architects. Several years ago the Museum of Modern Art had a very interesting show called "Architecture without Architects." It was a display of indigenous designs from all over the world. The examples chosen were done in native traditions without the conscious attempt to create architecture. Nevertheless, the results were pleasing and thus were architecture. It is not any one particular style or group of styles or set of rules. Architecture does not automatically happen when a trained architect patches together little snips of the past in the name of fashion or style. Thus it is never trendy and seldom dated. True architecture endures and that which is false or contrived soon becomes out of date and tiresome.

Taste is an appreciation or understanding of The Art of Architecture, and tastes change. Today we regard the Gothic Cathedral as one of the high-water marks in the history of Western architecture. The term Gothic was applied to that historical style by Renaissance critics as a condemnation; the word Gothic meaning to them barbarian and crude. Architecture which is truly great ultimately transcends taste and fashion. During the Victorian era, "Colonial Architecture" was thought to be antiquated and old fashioned. A lot of fine buildings were either destroyed or "modernized." In a few years the Victorian work got its comeuppance. After the turn of the 20th century it too was equally out of fashion. It was thought to be fussy and too ornate. Today we have a renewal of interest in late 19th Century buildings and we see them as vigorous and vital. With all of this confusion and changes of taste are there any absolute standards by which architecture can be judged?

Defining architecture is like trying to make a basket out of moonbeams. The crazy thing is that for thousands of years critics, scholars and writers have struggled to develop reasonable definition of architecture. The best answer came 2,000 years ago from the Roman writer Vitruvius. He said architecture has three attributes; *FIRMNESS*, *COMMODITY* and *DELIGHT*. After about 30 years as a working practitioner I've decided that those definitions are about as good as we'll ever get.

Let's look at these three attributes individually and then combine them all together into a total definition of architecture. Vitruvius in choosing these attributes of architecture also placed them in a logical order or priority that is a subtle but important part of his definition.

FIRMNESS — (Does it stand?)

You can't build a cathedral out of whipped cream, cobwebs and feathers! Firmness implies structural stability, a reasonable degree of permanence and the ability to withstand the elements. Vitruvius properly placed this attribute first. There are a lot of man-made elements in our society that are firm. Hightension towers, waterstorage tanks, and the neighborhood garage. These man-made structures stand and they survive. They pass the first test of firmness. But are they architecture? Not if they don't have the other two attributes. If firmness is the prime criteria the Pyramids come to mind as the firmest construction ever made by man. Thus one attribute can often dominate the other two. For the Pyramids firmness overshadows commodity and delight.

COMMODITY — (Is it useful?)

Architecture implies a useful purpose. This perceived usefulness is where architecture parts company with sculpture. Both are three-dimensional artistic creations. In sculpture form (shape) is usually the prime element and useful purpose is either very slight or totally non-existent. Architecture on the other hand usually involves the enclosing or shaping of space for human use. The difference between architecture and sculpture is often the distinction between form and space. This isn't a iron clad distinction but it will serve for this discussion. Many examples of architecture have powerful forms. These the critics call "sculptural." Sculpture sometimes goes beyond form to define space. It is usually called "architectural sculpture." The creation of defined space gives abstract form usefulness. It is this useful purpose which makes a form, "architecture." Today we live in a very high technology society with vastly expanded tests of commodity. Today commodity is not only enclosure and shelter, but includes sophisticated criteria such as heating, cooling, lighting and systems of all kinds. A building can be the greatest prize winning piece of architecture (at that moment) but when the air conditioning system fails or the elevators get stuck between floors the whole thing has very doubtful commodity. We have so complicated the commodity of contemporary architecture with our gadgets and goodies Technology can often overwhelm the true meaning of the art.

Our society also places high value on economy and efficiency. When these become the only considerations in the construction of a building then we assess the art of architecture on the balance sheet. In a real world economy has its place, for how could we design if we could not afford to build? The bottom line is not the entire line. Of what use is a building that makes people feel good or lifts their spirits? How can such an intangible fact be measured? To a person of a strictly utilitarian bent to not other factors than economy and efficiency exist. An approach that deals only with the bottom line will never create architecture.

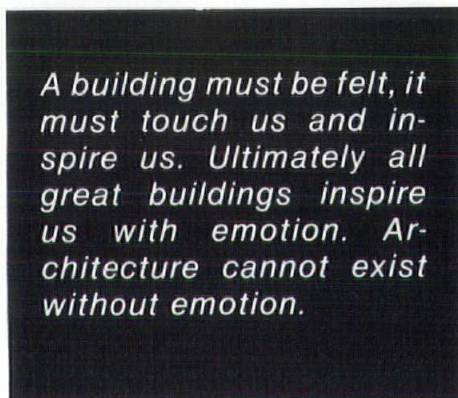
DELIGHT

It's interesting that Vitruvius has placed this quality last. Among today's academic

architects, delight seems to be the preeminent if not only a tribute of their designs. There is an entire genre of "lunar architecture" which has no other standard for the judgement of our art than "architecture as fashion design." The term "LUNAR ARCHITECTURE" is my own label for that recent work that has become downright silly! Surely delight has greater depth. It goes beyond mere fad or fashion. Delight is a quality of the human spirit. A quality as indefinable as life itself. A building must be felt, it must touch us and inspire us. Ultimately all great buildings inspire us with emotion. Architecture cannot exist without emotion.

A work of architecture depends on the subtle balance of Vitruvius' three elements. Sometimes these three elements are combined in unequal amounts with one attribute of architecture given greater emphasis. We cannot create architecture by simple calculation or formula. The architect as an artist has the task of using inert materials in a way that is structurally sound, enduring, useful, but still touches our feelings. Is it firm, does it have a useful purpose and do we feel good about it? If those qualities fit the Eiffel Tower (thought to be an engineering monstrosity by the architects of its day) then it's architecture. If it has only two of the three then it's no deal.

After twenty centuries Vitruvius still has the best definition.



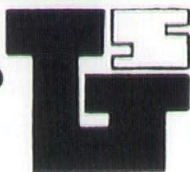
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TAXING THOUGHTS

By Mark Carter Trentacoste, MBA, J.D.

Tax Traps in Leasing

Especially when individual income tax rates were as high as 70%, professionals found it extremely attractive to personally purchase equipment and other property and lease the property to their corporations. Even with combined federal and state tax rates now about the same for individuals and corporations, leasing may still be advisable for shifting income and other reasons.

However, leasing can easily become an expensive tax trap for the unwary. Depending on the length of the lease and the expenses which the lessor pays under the lease, the professional acting as a lessor may not be eligible for investment tax credit on the leased property. The lease must be carefully drafted to assure that the lessor will be entitled to the credit. An informal lease will almost certainly cause the I.R.S. to deny the crediting to the lessor.

Often, however, the professional is better advised to file the necessary election to allow the lessee to claim the investment tax credit. If the lessor claims the credit and then finds it disallowed on audit it will be completely lost — the lessee will not be able to claim it.

Now that the interest rate I.R.S. can collect on tax deficiencies is well above market rates, falling into a tax trap can be an especially painful experience.

(Mr. Trentacoste formerly practiced as a CPA and is now an attorney with a general commercial practice. He welcomes the opportunity to discuss this or other issues informally or as part of a professional consultation.)

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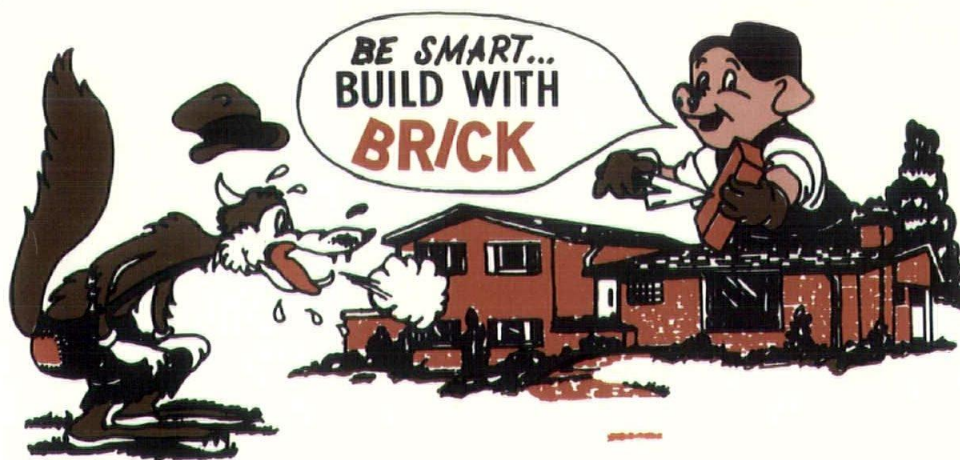
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